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Organic Food?

Only Your Chemist Knows For Sure

The Secret Muni Papers: Bus Schedules!!

By Vicki Sufian

Did you ever notice you've never seen an official time schedule for a Muni bus, streetcar or cable car in San Francisco? Or that you can't call the Muni and get a reliable report on when the next bus will come?

You can get a schedule from AC Transit in the East Bay, from Golden Gate Transit in Marin or from Greyhound. Even Southern Pacific prints full schedules for its notoriously poor train service to the Peninsula, and BART has fancy pamphlets with route maps, times between trains, etc. In the whole Bay Area, in fact, the SF Muni is the only major transit line which doesn't provide a timetable for its passengers. And, unlike almost every bus system anywhere else, the Muni has never printed such a timetable.

This sounds like nitpicking until you realize that, by having no schedules, the Muni can get away with murder in providing no predictable schedule service, either. According to the new, widely praised SPUR report on the Muni, 15% of the Muni's peak hour buses never even showed up during a SPUR survey—compared to less than 1% for AC Transit and Golden Gate.

The worst crunch comes in the poorer areas of the city, of course. During the SPUR survey, which covered a full week, the 14 bus (serving the Mission) and the 42 bus (serving Bay View-Hunters Point) had the worst record of all, failing to show on 27 of every 100 scheduled trips. On one day, Dec. 1, 1972, the 14 bus actually missed a total of 43% of its runs in the Mission, but nobody had schedules so nobody knew to scream bloody murder to the Muni.

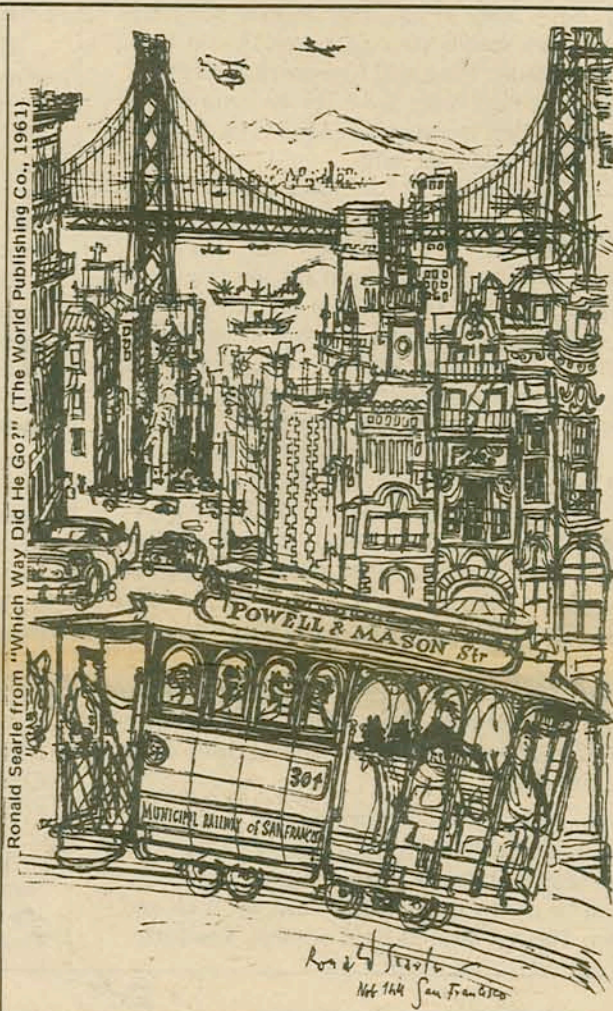
When do the buses run on weekends? Or late at night? Or in out of the way areas like South of Market? Or out to Candlestick on game days or to the Cow Palace on big exhibition weekends or out to Golden Gate Park on Saturday or Sunday? Again, no schedules and no way of getting reliable, up-to-the-minute information from the Muni. You must stand and sweat it out.

That the lack of timetables is no oversight on the part of the Muni was demonstrated recently when three bus drivers, disgusted with the Muni's failure to provide decent service got together, worked up schedules, printed them at their own expense and handed them out to riders on the J-Church and N-Judah lines.

"Maybe it's a naive, simplistic notion," says Richard Morley, a four-year Muni veteran who started the project, "but I thought it might put pressure on the city to run buses according to schedule."

It was an unusual form of public service by public employees, and they should have been honored and paraded about at City Hall.

Instead, Morley was rebuked by his superiors at the Muni and the PUC and James Leonard, the PUC public relations man, told Morley, "It's unfortunate that you didn't wait for the Muni to do this. It makes the city look very foolish and is embarrassing." Morley took the story to the Examiner, but fortunately for Leonard and the Muni they didn't want to embarrass the city. They



acceded to Leonard's request and hushed up rather than run the story.

Morley started on his do-it-yourself scheduling a year ago because he became concerned with unannounced cutbacks of bus service. When drivers go on vacation, or phone in sick one day, he said, the Muni often can't handle it—the line is 15% understaffed because the Mayor and Supervisors play political football with the Muni budget each year (as they ride around in city automobiles), and maintenance is at abysmal levels. "On a typical day," reports SPUR, "Muni puts 81% of its vehicles on the street while AC Transit utilizes 91% . . . Muni's [preventive maintenance] procedures even for the new GMC's are more 'seat of the pants'." The result: not enough drivers, not enough buses, arbitrary cutbacks on the lines—and dreadful service. As Morley says, "The inspectors just spread the disaster around."

This spring, Morley went to the official inspectors' books and put together actual schedules for the J-Church line. He showed them to John Woods, Muni general superintendent, then to James Leonard, Public Relations director—who urged him not to release them, assuring him that new schedules would come out with the Muni budget in July.

Morley heard nothing after that so, at the end of June, he went ahead and, with two other drivers, paid the \$125 printing cost to put out 3,000 copies each of the J-Church and N-Judah schedules. They were snapped up quickly.

How does the Muni feel about Morley's public-spirited efforts? Morley recalls that last year, "Maurice Ittig, head of the scheduling department told me 'We don't need to put out schedules. This is the best mass transit system in the country. People should be grateful the bus shows up.'"

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Demystifying Natural Foods. Who has it. What it is. How to know it's pure. Who has the best prices.

By Jeanette Foster

"Like most other consumers, I have always thought of the health food industry as being as pure as the Virgin Mary. Now I know that it's not."

—David Caplan, Atty. with the Calif. Public Interest Law Center

Next time you pick out a bag of "organic" plums down at your local supermarket or health food store, stop and ask yourself how it is you know that those plums really *are* organic — and what does "organic" mean, anyway? Is there something other than blind faith that tells you there's no pesticide residue there? Were they grown in soil rich in organic nutrients, none of that chemical fertilizer? Has any group at all — the state, the FDA, the farmers, the Chamber of Commerce — vouched for the purity of those plums?

How do you know?

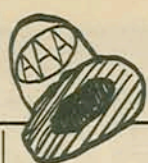
Thousands of people each day walk into Bay Area supermarkets and health food stores, convinced that the food marked "organic" which they buy there (often for higher prices than "non-organic" equivalents) will keep their bodies healthy and relatively free of chemical poisons. But what few of those health-hungry consumers realize is that organic food, a \$400 million business nationally, is also one of the most confused and least regulated businesses going.

There's no official definition of "organic," no overall inspection of organic food, no universal certification seal — in other words, there's often no way for the consumer to know that the product really is organic, or how organic it really is.

What results is the great organic debate: a morass of definitions, esoteric agricultural philosophies, changing chemical standards, competing certification programs, all spiced with a generous dose of food-industry capitalism. The problem is that nobody agrees on what organic is, anyway. A big chain such as Safeway could argue that "organic" simply refers to anything which contains carbon molecules (by that yardstick even DDT is organic). The more generally accepted "pure" definition, as stated by Phil Parenti of The Well (a Bay Area organic distributor) is "growing a crop without chemical fertilizers in the soil and without spraying chemical pesticides on the plants; plus a continuous positive program for soil improvement."

Even the state and federal governments, which regulate almost everything else, haven't tackled the issue: "There's no state regulation of organic food because there's no definition of what organic is," admits Raymond Bozini, Calif. Agricultural Commissioner. Lacking a definition, the state inspects organic produce the same way it inspects non-organic food, just making sure there's no lethal pesticide level present.

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ON GUARD!

EAST BAY WATER POLITICS

In the East Bay Municipal Utility District (EBMUD), the more water you can use up, the less you have to pay for it: customers who can go through more than 400,000 cu. ft. of water in a month pay 18¢ per 100 cu. ft., while small users are paying a third more, 24¢ for the same amount. "This kind of block rate structure," charges Dick Gutting of the Berk. Environmental Defense Fund, "encourages the waste of water and discourages efforts at recycling waste water."

EDF has proposed that EBMUD make a major study of the district's rate structure, with an eye to changing things around to attempt to discourage big industries from using so much water. The proposal comes up for consideration at the EBMUD Board of Directors meeting, July 24, 1:15 p.m., Rm. 100, 2130 Adeline, Oakl.

BERKELEY INCOME TAX

Desperate for a new source of money for the city, the Berkeley Planning Commission has picked up on one of the "radical" April Coalition's major campaign proposals — and is now suggesting that the City Council initiate a token municipal income tax. The commission arrived at this suggestion at its July 9 meeting out of frustration at the council's policy of shortchanging the capital improvements fund in political maneuvers to prevent unpopular property tax hikes while the city falls apart from lack of repair.

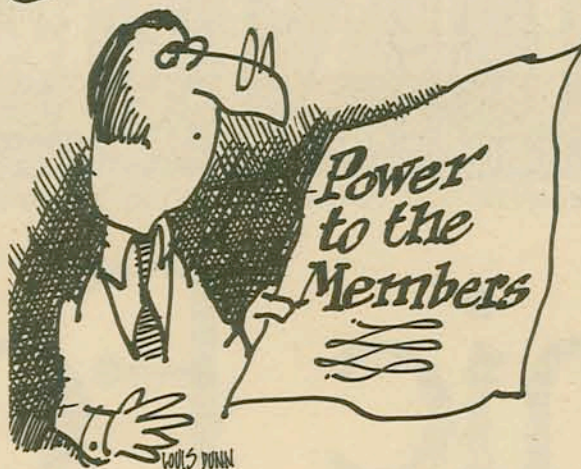
There's a state law against municipal collection of such a tax right now; the commission's proposal is that the City Council initiate a court test case, hoping to throw out the law.

The reason for the commission's new idea: the money crunch in Berkeley, which has the highest property tax rate in the state. The hope is that an income tax, which would get a sizable return from commuters as well as from people who live within Berkeley, would ease the pressure.

The upcoming battle, if the City Council goes along with the idea, will be over who gets taxed, with the radicals likely to want the heaviest burden put on the rich, while the "liberals" go with their corporate supporters.

AUTOMOBILE ENVIRONMENTALISTS

Can an auto club be transformed into a friend of the environment? That's the goal of a local group of corporate reformers, who are pushing a conservationist slate as candidates for Board of Directors of the Calif. State Automobile Assoc. (CSAA). The group, Members for CSAA Reform, got started two years ago as a furious reaction to the discovery that CSAA secretly contributed \$13,000 against Prop. 18,



the Clean Air Amendment; now, says chairman Bert Schwarzschild, "the purpose of our present election effort is to redirect the Auto Club's attitude on the environment, balanced transportation and membership rights."

The method: a petition campaign, underway now, to qualify eight candidates (seven of them active Sierra Club members) by the Aug. 15 deadline. If you're a CSAA member and want to have some say in how the club spends your dues, you should sign the petition. Phone Peninsula Conservation Center, 1176 Emerson, Palo Alto, 328-5313 or write Bert Schwarzschild, 363 Douglass St., SF 94114 with contributions or to volunteer help.

MEETINGS AND MOVEMENTS

►Car caravan to show support for the farm workers, carrying food and money from the Bay Area to Delano, Sat., July 21. Caravaneers will meet with Cesar Chavez, visit a farm workers' medical clinic and a Filipino retirement village, tour the fields and then head back home. Caravans leave 5:30 a.m. (leave Delano 4 p.m.) from these locations: Martinez, Contra Costa Central Labor Council, 3855 Alhambra; Oakland, Alameda Labor Temple parking lot, 26 Valdez St.; SF, Local 1100, Retail Dept. Store Employees, 1345 Mission; San Jose, Eastridge Shopping Center.

►Talk about the transportation future of the Western Addition, Richmond and downtown: meeting on the future transit plans for the Geary Corridor, July 24, 7:30 p.m., Bank of Tokyo Community Rm., 1675 Post (next to Miyako Hotel). Info, Dan Carlson, 563-3603.

►Community control of community arts money: the Neighborhood Arts Program staff is holding a series of neighborhood hearings on revenue sharing money to be used for community arts facilities and programs. The key issue is local control, also how

much money comes to the neighborhoods compared to how much goes to Alioto's Performing Arts Center edifice. Series of eight neighborhood hearings, July 25-Aug. 4, times and places phone Community Coalition (285-5768) or the Neighborhood Arts Program (558-2335).

►Don't let them replace electric buses on Market with pollution-heavy diesel models: come to a Board of Supervisors hearing on the matter, July 26, Rm. 228, SF City Hall, 2 p.m. Info, SF Tomorrow, 764-5673.

►Town hall meetings "for seniors only," sponsored by the SF Area Planning Agency for Aging: a chance for senior citizens to give their own ideas on what services they need from the city and state. July 31, 1:30-3:30 p.m., Fellowship Hall, Glide Church, 330 Ellis, for residents of downtown, Chinatown, Polk Gulch, North Beach, Nob Hill, Russian Hill. Aug. 1, 10 a.m.-noon, Men's Rec Room, Salvation Army, 3550 Army St., for residents of the Mission, Potrero Hill, Eureka Valley, Noe Valley, Glen Park. For information and meetings Aug. 3-8, phone Herb Spiro, 495-3630.

THE BAILEY RECALL

The latest development in the D'Army Bailey recall campaign, Ann Fagan Ginger Wood's withdrawal from the race, gives a look into a split within the Berkeley left. One side, the pragmatists, wanted to keep her on the ballot, to give the left a candidate to support in the event Bailey is recalled (the ballot has two parts: one, on the recall; the other, on the replacement councilperson if the recall succeeds).

The other, more ideological faction in the left (including Rent Control Administrator Dan Siegel) argued that the left should put up no candidate, because even that would be tacit cooperation with the recall move. Wood had entered the campaign as a pragmatist, stating that "I am opposed to this recall. It is divisive . . . I submit my name to provide a real alternative." As the pressure from the ideologues grew, however, it became clear that her place on the ballot would actually be divisive within the left itself, and she dropped out. The remaining two candidates are extensions of the "liberal" Berkeley Five: Allen Wilson identifies with Widener, Hone, Kallgren and Ramsey, while William Rumford has the support of the most conservative councilmember, Sweeney.

Last day to register for the special Aug. 21 election is July 22. Through July 20, go to the City Clerk's office, over the weekend go to any fire house 10-noon, 3-5 p.m., or 7-9 p.m.□

Items for this page were researched and reported by members of the Guardian's 1973 Investigative Reporting Project: Jay Christensen, Dennis Maio and Alana Crary.



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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Organic Food: Checking Behind the Label

Continued from page 1

With no governmental regulation (which the growers often oppose) in effect, and with their business reputations at stake, the genuine organic growers have gradually banded together to tackle the problem themselves. "We don't want this important industry ruined by a few charlatans," stressed R. J. Rodale, founder of Rodale Press, which initiated the first industry-wide certification program through its magazine, *Organic Gardening and Farming* (OGF).

The OGF program has now been taken over by the growers' association, California Certified Organic Farmers (CCOF). CCOF's certification program uses the standards established by Rodale Press, stressing the improvement of the quality of the soil while making sure no chemical fertilizers or pesticides sneak in.

When a grower wants to be certified, he fills out a questionnaire detailing his farming practices and describes his soil improvement program. Then other CCOF farmers visit his place, take soil samples and test the produce for pesticide residue. "Certification takes a number of months," says David Cats, of Odyssey Orchards, "since it's done by other farmers who volunteer their time and experience. The grower pays the cost of the tests, with large growers paying more; soil fertility tests run around \$14 and the pesticide tests a little more. It can cost a farmer up to \$75 a year to be certified."

CCOF is a step in the right direction, but its weaknesses point to the continuing problems in letting the consumer know that food marked organic really is. CCOF is a new service, first of all, which means many farmers still aren't certified through it. And the very fact that it's a voluntary organization, with members chipping in to help whenever they've got the time, means that the certification is slow and sporadic, not nearly sufficient to cover the whole range of the industry.

PROBLEMS WITH CERTIFICATION

Complicating matters further is that this is a very individualistic business, and the small growers often aren't very keen about submitting to a certification program of any kind, even from other growers. "Lots of our farmers are certified," says Phil Parenti, who works with The Well in San Jose, "but we don't hold too much with testing. Nobody can afford to do a soil and tissue test with only five acres. We deal on a personal basis with the farmers; lab tests, which would prove clean anyway, just increase the cost to the consumer."

For The Well, it's up to the consumer to know the field and just buy from places you trust. "The most important thing," Parenti told the Guardian, "is identification of the grower. Then the buyer, retailer and distributor know where the food is from and how it is grown. A lot of time certification doesn't do anything."

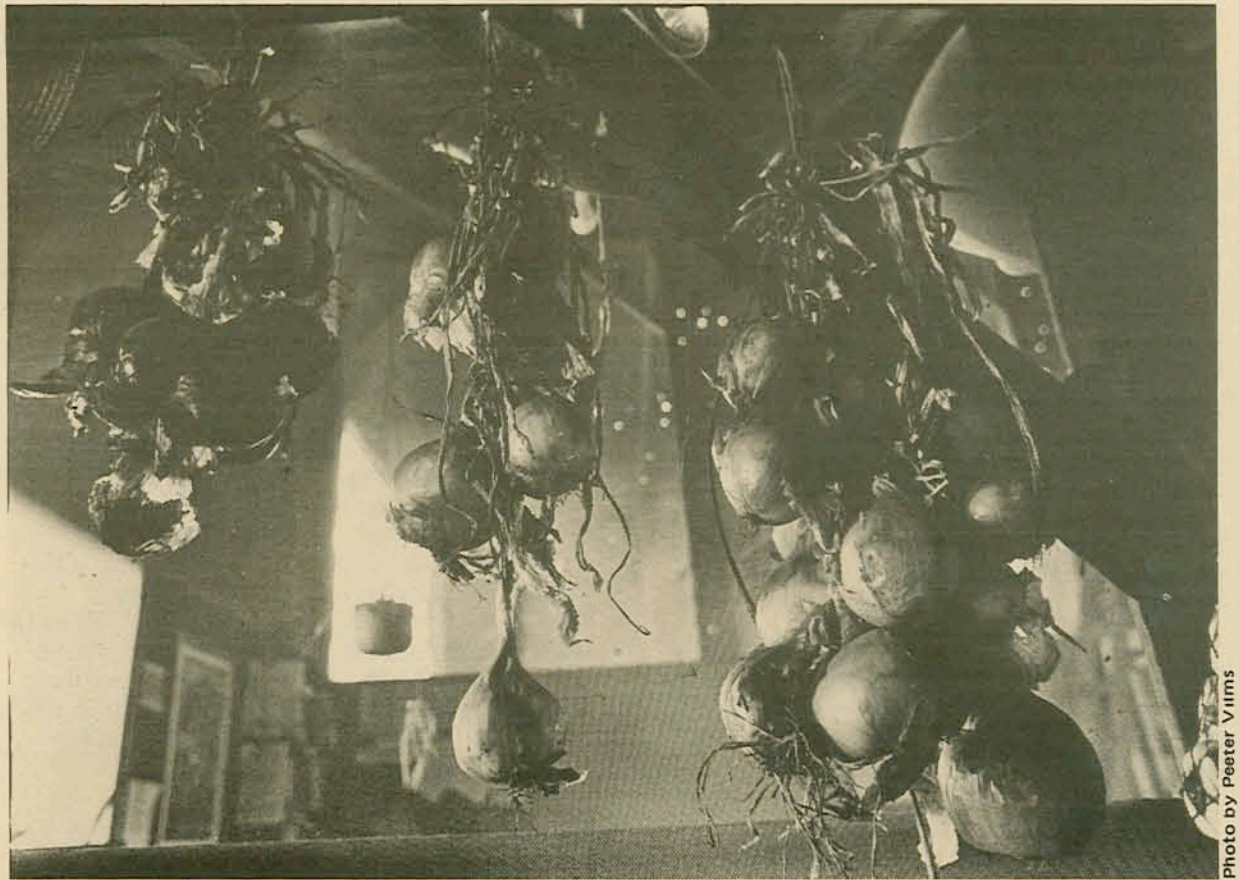
The Alternative, another of the three or four major organic distributors locally, takes the opposite tack, supporting a widespread program of certification, and doing its own testing to supplement CCOF's. "Certification is good on two different levels," argues Paul Stone. "It helps the farmer by running tests on his soil to find any deficiencies, and it helps the consumer by giving him a posted seal he can see in the store."

The Alternative will, however, handle non-certified farmers. Says Stone: "We set up a personal relationship with the farmers and find out why they aren't certified. Many are small farmers or just starting and their soil probably won't qualify the first two or three years that they're farming. But if they have a soil improvement program and aren't using chemicals, we support them — otherwise they can't sell, and will fold."

To make the matter of figuring out what's organic and what's not even more confusing, every retail merchant selling organic food has a different policy. Most retailers trust their supplier (The Well, Alternative, Kozack are the three big ones) to screen out all the non-organic food. A few run lab tests themselves (Apple Tree Natural Food Store, Stinson Beach and Good Earth Natural Foods, Fairfax). One (Arko Natural Foods, SF) grows its own, and all use the CCOF seal when possible.

Below, a brief summary of some of the individual store policies, giving an idea of the range of approaches — and, sometimes, the failure of the store itself to completely understand the issues:

- Westbrae, a retail and wholesale organic outlet in Berkeley, certifies its own products, visiting and supervising farmers who carry the Westbrae seal. "We stand behind our name and the CCOF seal," a



Drying organic onions grown by Odyssey Orchards, a major CCOF grower

Photo by Peeter Vilms

clerk told the Guardian. "We do sell other produce, which we don't stand behind as organic — but we tell the consumer so."

- The owner of Oakland's Piedmont Natural Foods, Ron Osman, assured us that he knows his products are organic by "trying only to deal with responsible distributors, like The Well."

- Wildflower Natural Foods, Sausalito: "Our distributors, The Well and The Alternative, list the growers," said Marilyn Turkel, "and we check to make sure it's organically grown. If we're uncertain, it's labeled non-organic."

- Embury's San Rafael Health Foods posts signs identifying which products are known to be organic and non-organic, and also posts a list of the store's standards for qualifying food as organic.

- Two stores, Larkspur Natural Foods and Evelyn Porter's Nutrition Shops (both in Marin) mistakenly thought certification was done by the government (which does none). Larkspur buys its produce locally — not necessarily from certified growers — while Evelyn Porter goes through the big distributors, Kozack and The Well.

In other words: stores tend to rely on their distributors for certification, and store operators are often not totally clear themselves about just how pure the produce is. Trust is a major factor, but that's not necessarily much help to the shopper who doesn't know all the individual growers a store deals with.

LAB REPORTS—NOT RELIABLE

One of the big unresolved issues of the organic debate came up when we talked with the produce department at the Organic Co-op in Berkeley. The Co-op requires its suppliers to get an affidavit from a lab certifying that the product is organic — but lab reports, generally, only check for pesticide residue and don't tell whether there were chemical fertilizers in the soil, or whether the grower is following a soil improvement plan.

On the other hand, produce grown following perfectly straightforward organic methods may turn up sour on a lab report, since pesticides can drift in from non-organic neighboring farms or come in via irrigation streams. This happened last year to one of California's largest organic growers, Molinari, when the State Dept. of Agriculture actually found some parsley not only impure, but actually over the tolerance levels of the pesticide toxaphene. After a major investigation, it was found that the bad parsley resulted from some spillover from highway department spraying.

By a slim margin, the stores we surveyed oppose the government stepping in; some were vehement, some on the fence. These are, usually, alternative merchants who have plenty of reservations about state intervention.

"State and Federal regulations would complicate matter," argues Alain Sers, manager of SF's Helios Natural Foods, "and small farmers would be deterred from growing produce, because of the long and complicated process these laws might become." Sers

likes the system of merchant self-regulation, it keeps everything on an uncomplicated and friendly level.

Louis Martucci, owner of Arko Natural Foods in SF, also wants to keep the government out: "State regulations are entirely different, they look for the same size, etc. They are currently paying attention to CCOF to see if it works out; if so, the State will respect it and let growers regulate themselves."

More willing was Thom of Thom's Natural Foods, SF: he would go along "if the regulations were honestly done. The state now makes some organic foods illegal to sell because of their size, like apples, or because there is more than one worm hole."

Most strongly opposed are the growers; in fact the whole idea behind Rodale's first voluntary certification program was to try to forestall government intervention in organic foods.

NO HELP FROM THE GOVERNMENT

On the government's side, meanwhile, it doesn't look as if the growers have much to worry about. Assemblywoman March Fong introduced a bill last year to define and regulate organic food, but it never got out of committee. Likewise in Washington, a bill (HR 671) amending the advertising and distribution of organic foods is tied up in the Interstate and Foreign Commerce Committee of the House.

What's the sum total of the organic food debate, then? A lot of buck passing, mainly. The guy from the state tells you we've got no laws, ask at your store. The guy at the store assures you he trusts the store's distributors, anyway the lab report shows no pesticides (but what about the soil, the most important factor to the nutrition of the plant?). The guy at the distributor is trying to get some coordinated assurance to the consumer in a certification program, but it's far from universal and in too many cases the line is still "we know the farmers" — which doesn't help you much when you're in the store and you don't know the farmer, or the distributor, for that matter.

CCOF is a good plan, but only if it starts to include the vast majority of organic food growers in California — and until it does that, it won't be making an effective case against state regulation of the industry. For the consumer, the answer right now is to shop very selectively. Talk to the staff in the health food store, get to know where they get their food, and check to be sure they have a CCOF seal on all their produce. Also: to avoid being burned, it's useful if the store labels the produce with the name of the grower — and whether he's a CCOF member.

Most of all, speak up. Organic food is getting to be big business, but it's still small enough that consumer pressure and participation can have a lot of influence. That influence, in fact, may be the best way to make sure, in the future, that those scrawny, off-color apples really are about the healthiest thing going, and not just some rejects slipped in from the corner market down the street. □

Comparative Pricing at 24 Natural Food Stores

The organic Food Survey was directed by Janet Tom with George O'Nale, Lynn Berling, Jay Christensen, Alana Crary, Laury Fischer, Wendy Goldhirsch, Teri Lee, Steve LeMoullec, Judy Lusic, Dennis Maio and Pete Verral.

The Guardian Consumer Team priced organic stores during the week of July 12-16, comparing not only the difference between stores, but also comparing the average price for organic food vs. non-organic equivalents at Safeway. Surprisingly, organic produce was, in most cases, less than non-organic produce. For years it has been just the opposite, but with inflation, the non-organic food middlemen have raised prices enormously, forcing the stores to raise theirs, while the organic markets — which deal more directly with farmers — have stayed more stable through these recent bursts of food price inflation.

On the chart below, an asterisk indicates that the store specifically marked the produce "organic". The "U" and "S" under dried apricots signifies if sulphur (S) was used or not (U) during the drying process. (Unsulphured is more organic, and tougher.)

The stores with the lowest prices on organic food were Alternative Natural Foods, 5520 College, Oakland, and Helios Natural Foods, 708 - 14th St., SF. The most expensive prices were at San Rafael Health Foods, 1132 - 4th St., San Rafael.

We also interviewed the store manager of each store about obtaining food, spoilage problems and certification. All but 3 stores answered that they had trouble obtaining organic produce. Thom of Thom's Natural Foods, 843 Clement, SF, said, "Oh, we all have a lot of trouble, don't let anyone kid you."

Most stores don't have a problem with spoilage, though the owners have to be very inventive with their slow moving produce. Cornucopia Natural Foods, 5772 Thornhill, Oakl., puts out a free box if the demand is slow, and Good Earth Natural Foods, 123 Bolinas Rd., Fairfax, composts any spoilage.

The stores were divided almost half and half on the issue of government certification. However, almost every store carries the CCOF certification seal for organic produce, a few rely on lab reports or an affidavit from the distributor and most have a heavy reliance on "trust."

What's to be done for the consumer? Under the present setup, the small health stores, for the most part, are selling food which is probably fairly pure. Even in these stores, though, it's still often a matter of trust, and in the big, non-organic supermarkets you really take your chances when something's vaguely marked "organic" with no other evidence.

Between these two extremes lies plenty of hazy territory, ripe for exploitation, and it's this exploitation both consumers and small merchants must fight. The consumers need assurance that they're getting the real goods, and the merchants need to guard against unscrupulous competition from businesses passing normal goods off as organic for inflated prices.

So there's still no fool proof guarantee that the produce actually is "organic." The only way the consumer is ever going to get "organic" food is by demanding assurance from the retailer by checking for the CCOF seal (if it's not there find out why), asking for the grower's name and finding out who the distributor is.

STORE	Brown Rice, Long Grain, lb.	Granola, Plain, lb.	Apricots, dried lb. u: unsulphured s: sulphured	Wheat germ, untoasted, lb.	Spinach, bunch	Carrots, lb.	Mushrooms, lb.	Alfalfa sprouts, 4 oz.	Green onions, bunch	Onions, lb.	Oranges, Valencia, lb.	Plums, Santa Rosa lb.	How Certified?	Name distributor
Arko Natural Foods 5515 Geary Bl., SF	33¢*	59¢	\$1.96(U)*	49¢	39¢	23¢	\$1.23	49¢	21¢	29¢*	23¢*	48¢	L,C	Self, W
Baptiste Basic Natural Foods 1 Clement, SF	26¢ short	69¢	\$1.99(U)*	33¢	-	-	-	39¢	-	-	20¢*	39¢	C	D
Golden Road Natural Foods 1310 9th Ave., SF	33¢	68¢	\$2.08(U)*	35¢	39¢*	16¢*	98¢*	49¢	20¢	19¢	29¢	79¢	L	W,F/M
Health Aid Natural Foods, 681 Geary, SF	57¢ short	-	\$2.40(U)*	91¢	-	19¢*	\$1.20*	39¢*	19¢*	-	25¢*	49¢*	C,W	A,W
Naturally High Natural Foods, 1058 Hyde, SF	29¢*	-	\$1.79(U)*	30¢*	39¢*	19¢*	\$1.29*	29¢*	25¢*	19¢*	25¢*	-	C	C,W
Marina Healthways 2224 Chestnut, SF	39¢	59¢	\$1.82(S)	55¢ toasted	-	29¢ bunch	-	35¢	-	-	29¢	49¢	C,W	W,K
Thom's Natural Foods 843 Clement, SF	30¢*	60¢	\$1.65(U)*	29¢	29¢*	19¢*	89¢	35¢*	25¢*	19¢ Spanish	25¢*	49¢	C,W	W
Helios Natural Foods 708 14th, SF	32¢*	58¢*	\$1.65(U)*	27¢*	19¢*	16¢*	\$1.20*	29¢*	19¢*	15¢*	18¢*	-	L,W	W,A,F/M
Agape Natural Foods 599 Castro, SF	36¢*	65¢	\$1.45(U)*	39¢	26¢*	16¢*	95¢	25¢*	19¢*	49¢*	15¢*	39¢*	L	K
Stanyan St. Natural Foods 1023 Stanyan, SF	25¢	85¢*	\$1.76(U)*	42¢	35¢*	19¢*	90¢	35¢*	25¢*	22¢*	12¢*	45¢*	W	W,D
Evelyn Porter's Nutrition Shops 611 San Anselmo Ave., San An.	40¢	79¢	\$1.80(S)	40¢	-	18¢*	-	49¢	20¢*	43¢*	20¢*	42¢*	W	K,W
San Rafael Health Foods 1132 4th St., San Rafael	35¢	67¢	\$1.49(U)* \$2.19(S)	54¢*	33¢*	23¢*	95¢	49¢*	25¢*	30¢*	30¢*	49¢*	O	O
Campolindo 56 Red Hill Ave., San Anselmo	25¢* short	79¢	\$1.45(U)*	35¢	29¢*	20¢*	79¢	49¢	19¢*	19¢*	19¢*	49¢	C	F/M,A,D
Good Earth Natural Foods 123 Bolinas Rd., Fairfax	35¢*	74¢	-	25¢	22¢*	19¢*	95¢*	29¢*	-	16¢*	17¢*	60¢*	C	D
Wildflower Natural Foods 1915 A Bridgeway, Sausalito	29¢*	79¢	-	34¢	-	18¢*	-	29¢*	-	29¢*	19¢*	43¢*	W	W,A
Alternative Natural Foods 5520 College, Oakl.	30¢*	65¢*	\$1.40(U)*	25¢*	30¢*	16¢*	\$1*	30¢*	15¢*	29¢*	20¢*	35¢*	C,W	A,W
Cornucopia Natural Foods 5772 Thornhill Dr., Oakl.	29¢	65¢	\$1.49(U)*	39¢	39¢	20¢	89¢	-	18¢	29¢	20¢	49¢	C	A,WB
Piedmont Natural Foods, 4094 Piedmont, Oakl.	39¢*	75¢	\$2.25(S)	36¢	29¢*	24¢*	-	39¢*	25¢*	39¢*	29¢*	29¢*	L,C	W
Butler Natural Foods 2944 College Ave., Berk.	35¢	69¢*	\$1.65(U)*	33¢	19¢	19¢	99¢	49¢	19¢	25¢	22¢	39¢	C	O
Ma Revolution Natural Foods 2566 Telegraph, Berk.	30¢*	50¢	\$1.40(U)*	26¢	20¢	16¢*	\$1.14*	23¢	18¢	30¢*	17¢*	32¢*	C	A
Westbrae Natural Foods 1336 Gilman, Berk.	42¢*	60¢*	\$1.45(U)*	23¢	18¢*	17¢*	\$1*	20¢*	21¢*	15¢	19¢*	-	C,WB	A,F/M WB
Health Unlimited 1512 Washington Ave., San Leandro	41¢	69¢	\$1.99(S)	45¢	38¢*	25¢*	85¢*	-	23¢*	23¢*	40¢*	75¢*	L	D
Co-op Natural Foods 1587 University, Berk.	23¢	44¢	\$1.75(U)*	47¢	35¢*	19¢*	98¢*	-	16¢*	-	-	-	L,C	D
Wholly Foods, 2999 Shattuck, Berk.	34¢	69¢	\$1.92(U)*	27¢	44¢*	19¢*	\$	28¢*	25¢*	-	19¢*	45¢*	C	F/M
Average Organic Price	33¢*	63¢*	\$1.69*	34¢*	31¢*	19¢*	\$1.05*	32¢*	21¢*	31¢*	22¢*	45¢*		
Supermarket Prices (Safeway)	27¢	49¢	-	86¢ toasted	33¢	19¢	89¢	-	15¢	39¢	25¢	49¢		

W = the Well
A = Alternative
WB = Westbrae

F/M = Farmer's Market
C = Calif. Cert. Organic Farmers
K = Max Kozek

L = Lab
O = Other
D = Direct

Footnotes: *means this product was specifically identified as organic

Cushioning the Ride: Quick Profit from Rapid Transit

By Burton H. Wolfe

Ed. Note: The BART Board of Directors, balking at worker demands in the first big BART strike, shrink from the thought of paying individual workers in the vicinity of \$1,000 more a year to bring about wage parity. But none of those directors is saying much about the other side of the economic picture: the huge "raises" BART has channeled to those major corporations which lobbied for the transit system back in the '60s and which have since benefited from multi-million dollar contracts to construct the trouble-plagued line. Below, Burton Wolfe, who has followed the BART scandals in the Guardian since 1968, details the million dollar contracts which have slipped by while the board frets over wage equality for the employees.

In November 1962 the voters of San Francisco, Alameda and Contra Costa counties barely passed a \$792 million bond issue that was supposed to cover the cost of BART, a mass rail transit system advertised as the answer to autos, freeways, congestion and air pollution. The corporations which put up the most money to finance the bond issue campaign for BART, as disclosed in a 1963 taxpayers' suit (see accompanying box), were:

Westinghouse—around \$50,000 worth of free television time on its station KPIX, plus ads purchased in newspapers.

Kaiser—\$25,000 cash donation.

Bechtel—\$15,000 donation.

Westinghouse Air Brake—\$12,500

Bethlehem Steel—\$12,500

Ralph Tudor and his firm, Tudor Engineering—\$7,500

Parsons Brinckerhoff—\$5,000.

Since then, as the cost of BART has risen to \$2 billion, those campaign donations have produced the following results for the donors:

WESTINGHOUSE: Won a \$26 million contract for BART's automatic controls that has spiraled to \$48 million. Obtained a multi-million dollar subcontract from Rohr Corporation, manufacturer of BART cars, to supply internal equipment for the cars. Made off with private rights to all public patents on BART, a coup expected to result in tens of millions of dollars in future profits.

WESTINGHOUSE AIR BRAKE: Obtained multi-million dollar contracts for BART equipment.

KAISER: Won a \$16 million contract for metallic segmented rings used as tunnel liners in the BART system, and a \$31 million contract to dig out the Berkeley Hills Tunnel on BART's Central Contra Costa County line (the latter through a combine Kaiser put together, Berkeley Hills Constructors). Kaiser Cement & Gypsum was awarded the bulk of the 35-million barrel cement business involved in the construction of concrete BART aerial structures; and this is partly the reason why that division of Kaiser Industries revenues rose to a record \$150 million last year.

BECHTEL: Became the head of the joint engineering venture which manages BART: PBTB, Parsons Brinckerhoff-Tudor-Bechtel. Won a \$47.2 million engineering contract from BART that has multiplied to \$150 million and is still growing. The way Bechtel gained approval of the contract was to have several "impartial" engineering firms write to BART's directors and declare that the contract provisions were fair and proper, and would not result in excess profits. Since then Bechtel has awarded many lucrative subcontracts to these "impartial" engineers, which all turned out to be old friends of the Bechtel family (see below).

BETHLEHEM STEEL: Obtained a \$23 million contract to build steel structures for the trans-Bay tube, key to the BART system.

RALPH TUDOR AND TUDOR ENGINEERING: Became part of the PBTB joint venture managing BART, with responsibility for aerial structures.

PARSONS BRINCKERHOFF: Ditto, with varied responsibilities that have paid the firm around \$15 million.

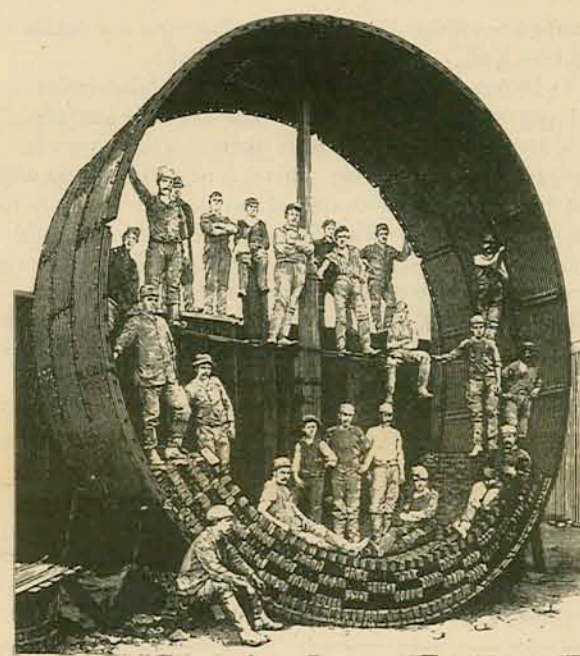
Now, ask yourself this question: How is it that the same firms which provided the major contributions for the BART bond issue campaign managed to obtain some of the biggest contracts from BART despite the alleged necessity of bidding against competitors in an open market?

Lacking subpoena powers, I cannot answer the question by telling you that BART management conspired with Bechtel, Kaiser, Westinghouse and other corporations to subvert the bidding process in systematic pay-

offs. It takes a legislative investigating team with such subpoena powers to elicit that blunt a conclusion, through audits and testimony. But I can produce a cast of characters and firms involved in the BART scandals, and show you how they have profited from what was supposed to be a civic crusade against autos and air pollution.

Here is a partial list, continuing what has already been presented above:

B.R. "BILLY" STOKES: General manager of BART. he was an \$8,000-a-year reporter for the Oakland Tribune when he was hired in 1958 by BART as its public relations director, and first employee, at the suggestion of Trib publisher William F. "Big Bill" Knowland. Today, in addition to his \$54,000-a-year BART salary, Stokes hauls down consultant's fees from his involvement with big corporations linked together in mass rail transit lobbying schemes. Few people know (the daily papers have never published the fact) that Stokes, as vice-president of the Institute for Rapid Transit, engages in lobbying for new urban rail transit systems with officers of the same corporate giants that have BART contracts: GE, Rohr, Westinghouse and others. One month after Rohr joined the IRT, BART



awarded this firm the \$66.7 million contract to build its first 250 cars, despite the fact that another firm submitted a lower bid.

BANK OF AMERICA: Carl F. Wentz, chairman of the board of B of A, headed the finance committee for the BART bond issue campaign. In pre-trial depositions taken for the 1963 taxpayers' suit, Wentz admitted he solicited men like Edgar Kaiser, president of Kaiser Industries and a B of A board director, with promises of rewards to come later. Wentz's deposition stated: "I told Kaiser at the time 'You are interested in this for several reasons . . . You have your office here. You are in the cement business, you are in the steel business, you are in all kinds—your outfit ought to be interested in this from every conceivable angle.' He asked me what I thought, and I told him the same as I told other fellows—'Now, as a group, you ought to give twenty-five thousand bucks.' He says, 'Criminy sakes, that's too much money.' I said 'Relatively, that is small considering the size of the billion dollars' worth of work—Let's be frank—you fellows are going' [next two words should have been 'to get' but were cut off in testimony]." Since 1963 B of A has headed syndicates obtaining interest on several \$70 million BART bond issues, and has put up a 52-story world headquarters that is part of the BART Manhattanization plan discussed previously in Bay Guardian stories since 1968. B of A also owns real estate along BART's path that is rapidly escalating in value.

PERINI CORP.: Its president, Louis Perini, sat on B of A's board of directors with Wentz and Kaiser. His firm has engaged in many joint ventures with Kaiser, Morrison-Knudsen and Bechtel in contracting jobs across the nation. In pre-trial depositions, Wentz explained how he solicited Perini for a campaign donation: "I can call up an engineer and sit down with an engineer and say who are the leaders in this business, and in five minutes he will give me the names of everybody who amounts to anything in the engineering business . . . We knew them. We knew the contractors . . . And we solicited . . . I talked to [Louis] Perini, and he talked to some of his competitors [a strange term for

Kaiser and M-K, longtime friends of Perini and partners in many joint ventures]." After Perini, Kaiser and M-K all came through with donations, Perini formed a joint venture with his "competitor," Morrison-Knudsen, and won two BART contracts for subway structures, one for \$19.4 million and another for \$17.7 million. Now another engineering firm, the Mining Equipment Manufacturing Corp. (Memco) is suing Perini and M-K for "joining together to restrict competition." Memco charges that either is big enough to bid on BART work alone, "but they refrained to restrict competition and to fix prices."

SVERDRUP & PARCEL & ASSOCIATES: One of the "impartial" engineering firms Bechtel used as references to gain BART directors' approval of PBTB's open-end \$47.2 million engineering contract that jumped to \$150 million. Bechtel vice-president John R. Kiely admitted in 1963 pre-trial depositions that "we have known Sverdrup [J. R. Sverdrup, president of Sverdrup & Parcel] for a long time." Kiely explained that Bechtel had been involved in business dealings and various joint ventures with Sverdrup. Then he added a more startling confession: "I read over the phone to him the pertinent paragraphs [of the engineering contract] so that he would completely understand the paragraphs." Sverdrup understood and wrote to the BART board of directors that the contract was fair and proper. Three years later Sverdrup & Parcel was awarded the following subcontracts by Bechtel: \$33,660 for design work; \$8,800 for "increase in scope of work"; \$16,610 to "revise proposed contract"; and finally a subcontract for \$222,505. Bechtel is able to deal off subcontracts in this manner without approval of BART's directors because BART's contract with PBTB gives Bechtel the right to do so. (Note: I use Bechtel and PBTB interchangeably for reasons I have explained in previous Guardian stories, particularly 2/14/73. Bechtel runs PBTB, not to mention BART itself.)

H. J. BRUNNIER: Contacted personally by Ralph Tudor as one of the "impartial" engineers to evaluate PBTB's contract. Three years later PBTB awarded Brunnier two subcontracts totaling \$120,748.

DAMES & MOORE: Soil mechanics consultants for Parsons Brinckerhoff on the original PB study in 1953 (repeated in 1956) that recommended San Francisco be Manhattanized and BART be constructed as the transportation system to make it possible. Dames & Moore was also another of the "impartial" engineering firms used by Bechtel to favorably evaluate the PBTB contract with BART's directors. Three years later Bechtel awarded Dames & Moore 12 subcontracts totaling \$196,659.

WELLS FARGO AND CROCKER CITIZENS: Along with Carl Wentz, B of A, officers from these two banks, Kendrick Morrish of Wells Fargo and Mortimer Fleishhacker, Jr. of Crocker, ran the bond issue campaign for BART. These two banks own big parcels of real estate along BART's route that have escalated in value tremendously. Note: members of the Bechtel family sit on the boards of directors of both banks and own big chunks of their stocks.

HEARST CORP.: Publisher of the SF Examiner, attacker of the plaintiffs in the 1963 taxpayers' suit that tried to block BART, proponent of Manhattanization made possible by a century-old commuter train system. Hearst owns a big parcel of real estate on Market St., key BART route, the value of which has now been greatly enhanced.

CHARLES DE YOUNG THIERIOT: Publisher of the Chronicle, attacker of the plaintiffs in the 1963 taxpayers' suit, advocate of practically whatever big business advocates. Thieriot lives in Hillsborough with many of the business executives responsible for turning San Francisco into Manhattan. He hobnobs with them at the same private clubs. They are his closest friends. Thieriot allows a reporter like Mike Harris to criticize BART on technical grounds, but he has never permitted a word of explanation in his newspaper about the Manhattanization scheme, the big business executives responsible for it, and the enormous conflicts of interest that are matters of public record in court suits and BART files. Thieriot benefits in two ways by playing ball with big business: more advertising dollars for the Chronicle and more real estate profits from Manhattanization via the Parrott Investment Co., of which he is vice-president.

The above is just a partial listing of the individuals and firms raking in money from BART and the Manhattanization that spawned BART. Some of BART's directors own real estate linked to BART stations, and I will be reporting on that in the months ahead, along with more on conflicts of interest, shady associations, non-competitive bids, and restrictive joint ventures between big companies involved in BART.

The object of this reportage is to build pressure on the State Legislature and on Congress (remember, BART has a quarter of a billion dollars in federal grants) to investigate the enormous scandals within BART.

Continued on page 6

Charges vs. Outcome of 1963 BART Taxpayers Suit

Immediately after Bay Area voters passed a \$792 million bond issue for BART in November 1962, four concerned citizens filed a taxpayers' suit through San Francisco attorney David Birenbaum. The plaintiffs were:

Robert L. Osborne, Oakland City councilman and millionaire manufacturer of hydraulic equipment (Malabarr Manufacturing Co., San Leandro); Dewayne E. Boblitt, mayor of El Cerrito; Stanley E. Nunn, wealthy Contra Costa County rancher, real estate dealer and owner of Brentwood Motors; and Junior C. Gertsch, SF businessman.

The stated purpose of their suit was to have the bond issue declared invalid and an engineering contract between BART and the joint engineering firm known as Parsons Brinckerhoff-Tudor-Bechtel (PBTB) ruled illegal. More specifically, attorney Birenbaum made the following charges in court early in 1963—and I am following each with the results ten years later in parentheses:

- ♦ BART is a century-old concept that is obsolete because it depends on a fixed line instead of a flexible means of transportation. (All major transportation experts in the U.S. now agree with this viewpoint and denounce the BART method of moving people.)

- ♦ In order to obtain an advertised average speed of 55 mph that was to make BART trains competitive with autos, station stops will have to be spaced so far apart that the trains will not be competitive anyway and people will continue to drive their cars. (Outside of automatic controls not working, this has become the major flaw in the BART concept.)

- ♦ BART management had better and cheaper systems to choose from but tossed them aside without proper consideration in favor of an unproven concept. (Mexico City put up a cheaper, more efficient automatically-controlled train-subway system within three years, making the "city that knows how" look like a dunce.)

- ♦ The cost of BART will be much greater than \$792 million. (It is now \$2 billion and will grow to \$12 billion if present plans are ever completed.)

- ♦ BART's contract with PBTB as managing engineers is an open-end, illegal contract that will result in the stated \$47.2 million fee's rising without limit. (It is now \$150 million and still growing.)

- ♦ So-called "impartial" engineering firms used to evaluate the PBTB contract for BART's directors were actually friends of the Bechtel family. (See accompanying story for details of how they have been rewarded by Bechtel with lucrative BART sub-contracts.)

- ♦ BART's public relations director (later general manager) B. R. "Billy" Stokes conducted a fraudulent bond issue campaign by handing out several hundred thousand BART promotional pamphlets with the name BART wiped off and the name "Citizens for Rapid Transit" substituted, to make it look like an outside citizens' group's publicity. The largest number of these pamphlets was distributed by Bank of America and Kaiser Industries. Altogether BART spent \$75,000 of public funds on the campaign to have itself approved by the public. (All this has since become



"BART, as part of a campaign to Manhattanize San Francisco, has created more congestion, more use of autos, more air pollution than ever."

public knowledge. See accompanying story for details on how Kaiser and B of A have profited.)

- ♦ Stokes made the following false promises in his propaganda: BART's controls will be "fully automatic" and therefore will not require operators (they now require operators handling manual controls); the cars will be designed without straps because nobody will have to stand, there will be seats for all as the result of careful planning (straps have been installed in all cars, with predictions recently publicized in the daily newspapers that at least half of all passengers will stand during rush hours); the trains will be "virtually silent" (the number of complaints from East Bay residents is mounting rapidly, and even a former demolition expert accustomed to the loudest of noises wrote that he and his family are being roused from sleep and shaken continually in their El Cerrito home by noise from passing BART trains).

At the time of the suit, none of these charges was reported in the Chronicle and Examiner. Instead of information about the suit, the editors of these dailies

gave their readers only editorials calling the plaintiffs "obstructionists," friends of the gas and oil industry, proponents of autos, enemies of public rail transportation, and the like. Later Dave Birenbaum told me the results of the Chronicle-Examiner campaign of vilification:

"Friends would stop me on my way down Montgomery Street, and they would say: 'Hey, Dave, what's it all about? I thought you were a liberal. Why are you trying to block this system that's going to get rid of all the automobiles and smog?' And there was no easy way I could explain. It was just too much to try to overcome the conditioning by the press. Had the newspapers covered the details of the trial, people could have glimpsed the truth. But all they did was write editorials blasting us."

The truth is now here for all to see. BART, as part of a campaign to Manhattanize San Francisco, has created more congestion, more use of autos, more air pollution than ever. The latest statistics reported even in the Chronicle and Examiner show less than 10 per cent of all commuters using BART when its extension across the Bay is finished, and more autos than ever on the bridges and freeways. †

All of the charges in the 1963 taxpayers' suit were dismissed on technical grounds. Birenbaum wanted to appeal to a higher court that was less subject to local political influence, but that would have cost \$35,000 more and none of the plaintiffs or their associates were willing to put up that much except Bob Osborne, and he dropped out because of "pressure." Birenbaum explained it to me this way:

"It was too much for them. You should have seen the kind of threats they were getting. The big corporations threatened to gang up on them and drive them out of business. I don't know how they found out the names of the businessmen who were giving us money; they must have spies everywhere. Anyway, everybody on our side just dropped out of the fight."

I called on Bob Osborne just prior to his death in 1968, and this is what he had to say:

"The contract was given on the basis of special privilege to the engineers. There's never been a contract like this. It's a two-billion-dollar steal. The engineers have open expenses. The more they spend, the more they make."

Why, then, had he not gone through with the court appeal?

"Well, that's embarrassing, Burton, and I don't want to talk about it too much. You know, I'm not so well any more. I have a heart condition. These fellows were calling me up and threatening me with a million-dollar law suit, threatening to drive me out of business, and frankly I was worried about it."

But you see, he died anyway, five years after the suit at the age of 70, of a heart attack. □

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Continued From Page 1

Riders Guide to Muni: Your Unscheduled Buslines

Leonard, on the other hand, says Morley's work is generally commendable and that he himself favors schedules but says that "there's no point in printing schedules until the Muni can get normal runs out."

Leonard says that, since the new Muni budget provides for more drivers and money for schedules, "we will issue schedules with the belief that we'll do everything to get the runs out. Every citizen becomes a voice then. They'll help get more manpower."

Still, when I asked Leonard exactly when these new schedules would be out, he refused despite the official optimism to give me a definite date. "Although the idea of schedules is good, there are other more urgent projects to be taken care of..."

It is significant to note that Leonard himself suggested a year ago that the Muni publish schedules for the Owl Lines (the late night buses). When the Muni refused, Leonard worked them up at night with the help of his nine-year-old son and the Muni printed them up to be handed out on all the buses. (Ask your bus driver for them.)

Why can't the Muni, with an annual budget of \$57.6 million and public relations man Leonard at \$21,000 a year, spend the piddling amount it would take to publish bus schedules like everybody else? The Muni claims poverty—a blanket rationale it uses for everything from no schedules, to broken windows, to an insufficient force of drivers, to poorly maintained, often unsafe buses. And it's to a large extent true: city policy puts almost everything ahead of the Muni, from the old bottomless pit of Candlestick Park to the new bottomless pit of the Performing Arts Center, from the allocation of the biggest bond issues and the non-profit corporation funds to the benefit of downtown business.

But the basic problem is that the city is treating the Muni, not as an essential service like the school system, but as a private corporation that ought to produce big profits or else. But the Muni won't even publish schedules, the minimum requirement to build passenger service.

"Every other known transit system in the western



Richard Morley, Muni driver, compiler of rapid transit schedules, in the Portrero busyards

world," concludes the SPUR report, "spends a greater percentage of total revenues to inform the public of its routes and services than the Muni... Yet the Mayor and the Board of Supervisors (the "non-transit-riding Mayor and Board of Supervisors," adds SPUR) consistently cut the information budget request to unrealistic, almost useless amounts."

But this excuse will be wiped out: the Muni's new budget provides for \$213,000, ten times the amount allocated for advertising and public information in previous years. But, if the Muni is waiting for BART as Leonard suggests, the timetables may be months off and, if they're waiting for the buses to run on time, the timetables may never materialize.

What's the big holdup? The reaction to Morley's schedules may provide a clue. The moment Morley's schedules hit the buses on the J Church and N Judah lines, the switchboard began lighting up at the Muni from passengers who were angered to learn for the first time just how many buses were regularly skipped in the course of a day's run. Muni passenger power was born.

It was a good story. Morley took his schedules to the Examiner city desk, he was interviewed and the Examiner then called Jim Leonard, an ex-Examiner reporter, at the PUC. Leonard convinced the Examiner

not to do the story—on the promise, he later told Morley and the Guardian, that the Muni/PUC would be out with schedules this fall, perhaps with the coming of BART. It was pretty flimsy, the sort of stuff a freshman journalism student would reject out of hand, but it was enough to kill a good story that would help make the buses run on time.

Perhaps, if the Muni/PUC/City Hall officials rode the Muni like Allen Bingham, head of AC Transit's excellent system across the Bay, they would see the Muni problems. Bingham rides the bus to work every day and uses buses to get to appointments.

John Woods, the Muni's general superintendent, drives a private car to work. And the Mayor, the supervisors and most other city officials either drive private cars or are driven about in city limousines.

The working Muni/PUC principle in San Francisco is clear: keep the PUC and City Hall hierarchy in city limousines driven by city chauffeurs ("Let 'em ride the Muni," 5/11/72 Guardian). Don't try to get \$21.9 million a year in Hetch Hetchy power profits by buying PG&E as the law requires. Keep a VIP cabin at Hetch Hetchy in Yosemite Park that is so beautifully appointed that it has air conditioning for each room.

But don't bother to publish schedules, at piddling expense, to help make the buses run on time for the people of San Francisco.

The publication and wide dissemination of Muni schedules for all bus lines is essential if the public is to get maximum service from the Muni and if the buses are to run on time. Write or phone these City Hall officials to print Muni schedules: Supervisors up for election (Feinstein, Tamaras, Barbagelata, Chinn, von Beroldingen); the Mayor's office, 558-3456; Muni officials John M. Woods, general manager, 558-3214, Carl Barton, superintendent of transportation, 558-3351; PUC officials J. Welton Flynn, chairman, 431-1301, John D. Crowley, general manager and James Leonard, public service director, 558-4986.

Write the Guardian with your personal Muni horror stories and tell us which bus line schedules you'd like to see us publish in the future.

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26-Valencia

Outbound WEEKDAYS Inbound

lv	lv	lv	lv	lv	lv	lv	lv
5th/ Mission	30th/ Mission	Geneva/ San Jose	19th/ Holloway	19th/ Holloway	Geneva/ San Jose	30th/ Mission	5th/ Mission
6:04am	6:21	6:31	6:38	5:21am	5:31	5:41	5:59
6:26	6:43	6:53	7:00	5:45	5:55	6:05	6:23
6:44	7:01	7:11	7:18	6:03	6:13	6:23	6:41
7:01	7:18	7:28	7:35	6:19	6:29	6:39	7:07
7:11	7:28	7:38	7:45	6:34	6:44	6:55	7:17
				6:44	6:58	7:10	7:32

From 7 am to 4 pm buses run anywhere from every 5 to 30 minutes.

4:20pm	4:44	4:58	5:07	6:53am	7:07	7:19	7:41
4:37x	express	5:08	5:18	7:01x	7:15x	express	7:41
4:42	5:06	5:20	5:29	7:07	7:21	7:33	7:55
4:49x	express	5:20	5:30	7:15x	7:29x	express	7:55
4:54	5:18	5:32	5:41	7:21	7:35	7:47	8:09
5:00x	express	5:31	5:41	7:29x	7:43x	express	8:09
5:02	5:26	5:40	5:49	7:35	7:49	8:01	8:14pm
5:09x	express	5:33	5:42	7:43x	7:57x	express	8:23
5:12	5:36	5:50	5:59	7:51	8:05	8:17	8:39
5:19x	express	5:43	5:52	7:59x	8:13x	express	8:39
5:23	5:47	6:01	6:10	8:07	8:21	8:33	8:55
5:29x	express	5:53	6:02	8:17x	8:31x	express	8:57
5:35	5:54	6:05	6:14	8:28	8:42	8:54	9:16
5:42x	express	6:06	6:15				
5:49	6:08	6:19	6:28				

and then every 10 to 20 min.

9:12	9:28	9:37	9:46	8:23	8:25	8:35	8:51
9:30	9:46	9:55	10:04	8:32	8:43	8:53	9:09
9:48	10:04	10:13	10:22	8:50	9:01	9:11	9:27
10:06	10:22	10:21	10:31	9:08	9:19	9:29	9:45
10:26	10:42	10:51	11:00	9:28	9:39	9:49	10:05
10:46	11:02	11:11	11:20	9:48	9:59	10:09	10:25
11:06	11:22	11:31	11:40	10:08	10:19	10:29	10:45
11:26	11:42	11:51	12:00	10:28	10:39	10:49	11:05
11:46	12:02	12:11	12:20	10:48	10:59	11:09	11:25
12:05am	12:21	12:30	12:39	11:08	11:19	11:29	11:45
12:25	12:41	12:50	12:59	11:27	11:38	11:48	12:04
12:45	1:01	1:10	1:19	11:47	11:58	12:08	12:24
1:05	1:21	1:30	1:39	12:06	12:17	12:27	12:43
				12:26	12:37	12:47	1:03

SATURDAY

lv	lv	lv	lv	lv	lv	lv	lv
5th/ Mission	30th/ Mission	Geneva/ San Jose	19th/ Holloway	19th/ Holloway	Geneva/ San Jose	30th/ Mission	5th/ Mission
6:04am	6:20	6:29	6:38	5:26am	5:37	5:46	6:02
6:24	6:40	6:49	6:58	5:46	5:57	6:06	6:22
6:44	7:00	7:09	7:18	6:06	6:17	6:26	6:42

Outbound

Inbound

7:04	7:20	7:29	7:38	6:26	6:37	6:46	7:02
7:24	7:40	7:49	7:58	6:46	6:57	7:06	7:22
7:44	8:00	8:09	8:18	7:06	7:17	7:26	7:42
8:03	8:19	8:28	8:37	7:24	7:35	7:44	8:00
8:21	8:37	8:46	8:55	7:42	7:53	8:02	8:18
8:39	8:55	9:04	9:13	8:00	8:11	8:20	8:36
8:56	9:12	9:21	9:30	8:15	8:26	8:35	8:51
9:11	9:27	9:36	9:45	8:30	8:41	8:50	9:06
9:26	9:42	9:51	10:00	8:45	8:56	9:05	9:21
9:41	9:57	10:06	10:15	9:00	9:11	9:20	9:36
9:56	10:12	10:21	10:30	9:15	9:26	9:35	9:51
10:11	10:30	10:40	10:50	9:30	9:41	9:50	10:06

and approx. every 15-20 minutes until —

8:27pm	8:43	8:43	9:01	7:50pm	8:01	8:11	8:27
8:47	9:03	9:12	9:21	8:10	8:21	8:31	8:47
9:07	9:23	9:23	9:51	8:30	8:41	8:51	9:07
9:27	9:43	9:52	10:01	8:50	9:01	9:11	9:27
9:47	10:03	10:12	10:21	9:10	9:21	9:31	9:47
10:07	10:23	10:32	10:51	9:30	9:41	9:51	10:07
10:27	10:43	10:52	11:01	9:50	10:01	10:11	10:27
10:47	11:03	11:12	11:21	10:10	10:21	10:31	10:47
11:07	11:23	11:32	11:51	10:30	10:41	10:51	11:07
11:27	11:43	11:52	12:01	10:50	11:01	11:11	11:27
11:47	12:03	12:12	12:21	11:10	11:21	11:31	11:47
12:06	12:22	12:31	12:40	11:29	11:40	11:50	12:06
12:26	12:42	12:51	1:00	11:49	12:00	12:10	12:26
12:45	1:01	1:10	1:19	12:08	12:19	12:29	12:45
1:05	1:21	1:30	1:39	12:28	12:39	12:49	1:05

SUNDAY

lv	lv	lv	lv	lv	lv	lv	lv
5th/ Mission	30th/ Mission	Geneva/ San Jose	19th/ Holloway	19th/ Holloway	Geneva/ San Jose	30th/ Mission	5th/ Mission
7:00am	7:16	7:25	7:33	6:24am	6:35	6:44	6:59
7:24	7:40	7:49	7:57	6:44	6:55	7:04	7:19
7:48	8:04	8:13	8:21	7:08	7:19	7:28	7:43
8:12	8:28	8:37	8:45	7:32	7:43	7:52	8:07
8:36	8:52	9:01	9:09	7:56	8:07	8:16	8:31
9:00	9:16	9:25	9:33	8:20	8:31	8:41	8:55
9:25	9:41	9:50	9:58	8:44	8:55	9:04	9:19
9:50	10:08	10:18	10:26	9:08	9:19	9:28	9:43
10:15	10:33	10:43	10:51	9:19	9:51	10:11	10:11
10:40	10:58	11:08	11:16	9:56	10:06	10:15	10:35

and approx. every 20-25 min. until —

10:07pm	10:23	10:32	10:40	9:30pm	9:39	9:49	10:05
10:27	10:43	10:52	11:00	9:50	9:59	10:09	10:25
10:47	11:03	11:12	11:20	10:10	10:19	10:29	10:45
11:07	11:23	11:32	11:40	10:30	10:39	10:49	11:05
11:27	11:43	11:52	12:00	10:50	10:59	11:09	11:25
11:47	12:03	12:12	12:20	11:10	11:19	11:29	11:45
12:06	12:22	12:31	12:39	11:29	11:38	11:48	12:04
12:26	12:42	12:51	12:59	11:49	11:58	12:08	12:24
12:45	1:01	1:10	1:18	12:08	12:17	12:27	12:43
1:05	1:21	1:30	1:38	12:28	12:37	12:47	1:03

Continued on page 9

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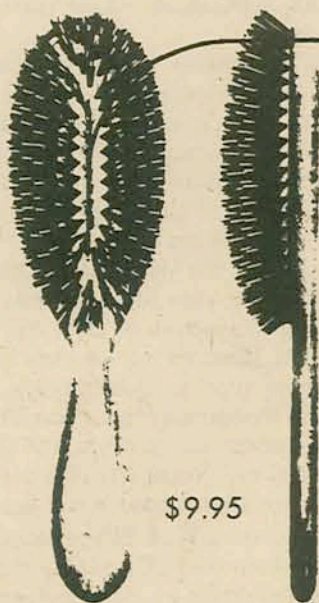
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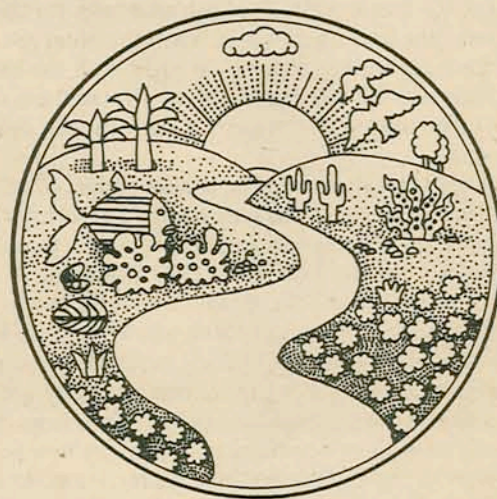
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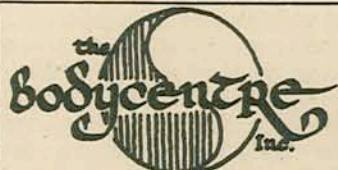


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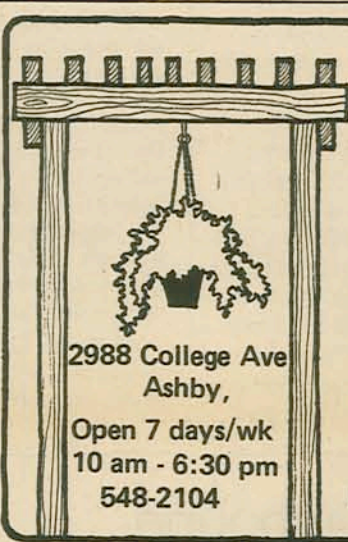
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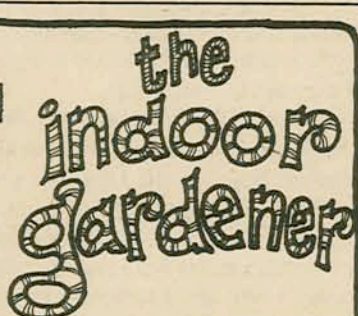
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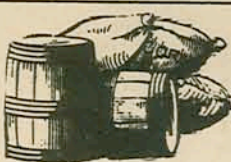
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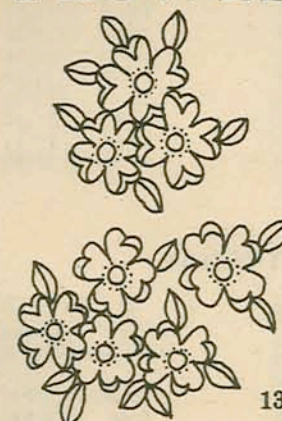
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19~Polk

North

WEEKDAYS

South

lv 23rd/ Kansas	lv S.P. Depot	lv 9th/ Mission	lv Beach/ Powell
5:50am	—	6:00	6:17
6:10	—	6:20	6:37
—	6:25	6:33	6:50
6:30	—	6:40	6:57
—	6:43	6:51	7:08
6:50	—	7:00	7:17
—	7:01	7:09	7:26
—	7:07	7:17	7:39
7:10	—	7:21	7:43
—	7:19	7:29	7:51
7:28	—	7:39	8:01
—	7:34	7:46	8:08
7:42	—	7:53	8:15
—	7:48	7:59	8:21
7:55	—	8:06	8:28
—	8:01	8:13	8:35
—	8:08	8:19	8:41
8:12	—	8:22	8:44
—	8:17	8:28	8:50
—	8:25	8:36	8:58
8:28	—	8:38	9:00
—	8:31	8:42	9:04
—	8:36	8:47	9:08
8:40	—	8:50	9:12
—	8:44	8:55	9:17
—	8:52	9:01	9:24
8:58	—	9:09	9:32
—	9:09	9:18	9:41
9:15	—	9:26	9:49
—	9:26	9:35	9:58
9:32	—	9:43	10:06
—	9:43	9:52	10:15
9:49	—	10:00	10:23
—	10:00	10:09	10:32
10:06	—	10:17	10:40
—	10:17	10:26	10:49
10:23	—	10:34	10:57
—	10:34	10:43	11:06
10:40	—	10:51	11:15
—	10:51	11:00	11:23
10:57	—	11:08	11:31
—	11:08	11:17	11:40
11:14	—	11:25	11:45

M — goes to S.P. Depot but detours via Mission Rock. For specific arrival times call 558-4111 for further details

T — goes to S.P. Depot directly

P — goes to Potrero Hill

E — goes as far as 8th and Mission Sts. only

SATURDAY

lv 23rd/ Kansas	lv 9th/ Mission	lv Beach/ Powell
—	5:40	5:57
5:50am	5:59	6:16
—	6:20	6:37
6:30	6:39	6:56
—	7:00	7:17
7:05	7:14	7:31
—	7:30	7:50
7:35	7:46	8:06
—	8:00	8:20
8:02	8:13	8:33
—	8:24	8:44
8:26	8:37	8:57
—	8:49	9:09
8:52	9:03	9:23
And every 24 min. until	And every 12 min. until	
7:20	7:30	7:48
—	7:42	8:00
7:44	7:54	8:12
—	8:06	8:24
8:11	8:21	8:39
—	8:36	8:57
8:41	8:51	9:12
And every 30 min. until	And every 15 min. until	
11:41	11:51	12:09
—	12:06	12:24
12:10am	12:20	12:38
—	12:40	12:58
12:50	1:00	1:18
—	1:20	1:38
1:30	1:40	1:58
—	2:00	2:18

E — to 8th & Mission Sts. only.

P — Thru service bus to Potrero Hill terminated at 23rd/Kansas Sts. via Rhode Island

North

WEEKDAYS

South

lv 23rd/ Kansas	lv S.P. Depot	lv 9th/ Mission	lv Beach/ Powell
-----------------------	---------------------	-----------------------	------------------------

And then approximately every 17 minutes apart each for Potrero Hill and S.P. Depot branches of '19' line.
Service on Larkin and Polk Sts. (from 9th & Mission to Beach & Powell) every 8 to 9 minutes until:

3:43pm	—	3:54	4:17
—	3:52	4:01	4:24
3:58	—	4:09	4:23
—	4:05	4:18	4:45

And then approximately every 13 to 17 minutes apart on Potrero Hill branch. Every 3 to 11 minutes on S.P. Depot branch and along Larkin and Polk Sts., then:

5:58	—	6:09	6:35
—	6:06	6:14	6:35
6:15	—	6:22	6:43
—	6:18	6:26	6:47
6:30	no service	6:40	7:01
—	from S.P.	6:46	7:07
6:56	Depot aft.	6:56	7:17
—	Use lines	7:06	7:27
7:20	15, 30	7:18	7:39
—	or 42	7:30	7:51
7:44	and trans.	7:42	8:03
—	—	7:54	8:15
8:11	—	8:06	8:27
—	—	8:21	8:42
—	—	8:36	8:57

8:41 and every 30 min. until:

11:11	11:21	11:39
—	11:36	11:54
11:41	11:51	12:09
—	12:06	12:24
12:10	12:20	12:38
—	12:40	12:58
12:50	1:00	1:18
—	1:20	1:29
1:30	1:40	1:58
2:00	2:10	2:28

8:51 and every 15 min. until:

And then approximately every 8 to 9 minutes apart along Polk, Hyde and 8th Sts. as far as 8th & Brannan.
Service on Potrero Hill and S.P. Depot branches every 17 minutes. South-bound 19 buses alternately run to S.P. Depot or Potrero Hill until:

3:54t	4:16t	4:25	—
4:01m	4:23m	4:39m	—
4:08p	4:30p	—	4:41
4:12t	4:34t	4:43	—
4:16m	4:38m	4:54m	—

And then every 3 to 11 minutes rush-hour service along Polk, Hyde and 8th Sts. and also on S.P. Depot branch, Potrero Hill branch service approximately every 13 to 17 minutes apart at this time.

5:48p	6:12p	—	6:22
5:54t	6:14t	6:22	—
6:00e	6:20	no service	—
6:05e	6:25	to S.P. De-	—
6:10p	6:30p	pot @ night	6:39
6:20e	6:40	—	—
6:25e	6:45	Use lines	—
6:30p	6:49p	15, 30 or	6:58
6:45e	7:04	42	—
7:00p	7:19p	—	7:28
7:15e	7:34	—	—
7:30p	7:49p	—	7:58

And every 15 minutes along Polk and Hyde Sts. (as far as 8th and Mission) and every 30 minutes for 19 buses on Potrero Hill branch until:

11:15e	11:34	—	—
11:30p	11:49p	—	11:58
11:45e	12:03	—	—
12:00p	12:18p	—	12:27
12:20e	12:38	—	—
12:40p	12:58p	—	1:07
1:00e	1:18	—	—
1:20p	1:38	—	1:47
1:40e	1:58	—	—

SUNDAY

lv 23rd/ Kansas	lv 9th/ Mission	lv Beach/ Powell
—	5:40	5:57
5:50am	5:59	6:16
—	6:20	6:37
6:30	6:39	6:56
And every 40 min. until	And every 20 min. until	
9:50	9:59	10:16
—	10:15	10:38
10:20	10:31	10:54
—	10:45	11:08
10:50	11:01	11:24
—	11:15	11:38
11:20	11:31	11:54
—	11:42	12:08
And every 24 min. until	And every 12 min. until	
8:11	8:21	8:39
—	8:36	8:54
8:41	8:51	9:09
And every 30 min. until	And every 15 min. until	
11:41	11:51	12:09
—	12:06	12:24
12:10	12:20	12:38
—	12:40	12:58
12:50	1:00	1:18
—	1:20	1:38
1:30	1:40	1:58
—	2:00	2:18

E — to 8th & Mission Sts. only.

P — Thru service bus to Potrero Hill terminated at 23rd/Kansas Sts. via Rhode Island

lv Beach/ Powell	lv 8th/ Mission	lv 23rd/ Kansas
5:20e	5:37	—
5:40p	5:57	6:07
6:00e	6:17	—
6:20p	6:37	6:47
And every 20 min. until	And every 40 min. until	
9:20e	9:37	—
9:35p	9:52	10:02
9:50e	10:07	—
10:05p	10:28	10:39
10:20e	10:43	—
10:35p	10:58	11:09
10:48e	11:13	—
11:00p	11:23	11:34
And every 12 min. until	And every 24 min. until	
7:00p	7:17	7:27
7:15e	7:32	—
7:30p	7:47	7:57
And every 15 min. until	And every 30 min. until	
11:15e	11:33	—
11:30p	11:47	11:57
11:45e	12:02	—
12:00p	12:17	12:27
12:20e	12:37	—
12:40p	12:57	1:07
1:00e	1:17	—
1:20p	1:37	1:47
1:40e	1:57	—

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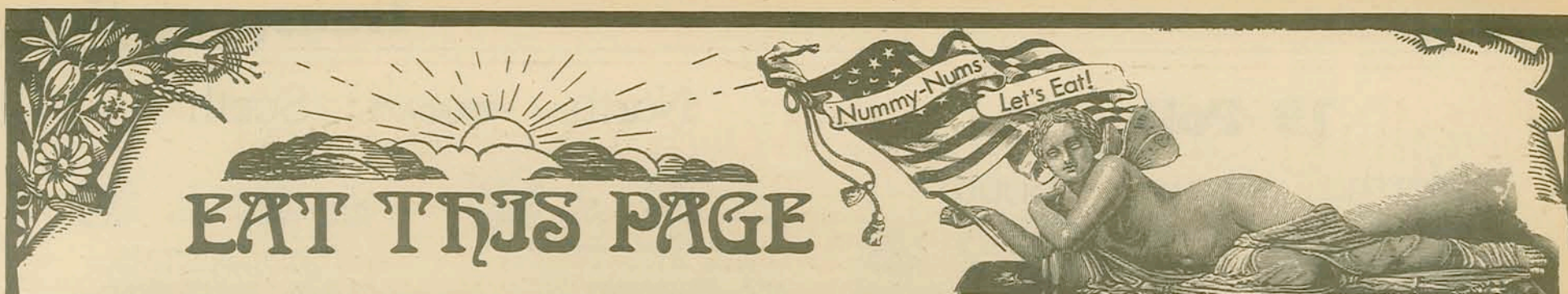
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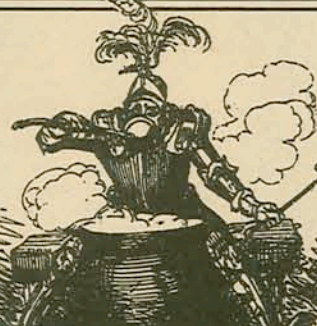


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Making SF's Bankroll Work for Apartheid

"The State of California buys goods and services and invests funds in American corporations which benefit from the slave labor economies and racist political systems now in existence in white ruled countries in Southern Africa."

That's how John Harrington, a legislative analyst in Sacramento, put it in a 1972 Assembly report, "The State of California and Southern African Racism." He found that California has investments to the tune of \$1.1 billion—70% from the Public Employees' Retirement System (PERS), 30% from the University of California—in Southern African countries which, continues Harrington, "enforce the most brutal racial segregation policies known to man."

The story is the same, on a smaller scale, in San Francisco. We've got more than \$120 million of the city retirement system funds invested in the common stock of some 60 corporations, half of whom (including Standard Oil, IBM, Westinghouse, Del Monte, Kaiser Aluminum, Weyerhaeuser, etc.) do business in South Africa.

The only difference between SF and the state is that nobody has done an official investigation here, nobody has asked what public money is doing in these corporations and nobody has introduced any legislation to disinvest the public money (four bills have been introduced in Sacramento, three by Assemblyman John Dunlap, one by Assemblyman John Burton).

There are three issues involved here. First, why is public money invested in these corporations at all, and who decides how the public employees' money gets invested? Second, given the investments, who decides how the publicly-owned stocks are voted, particularly on social questions within the company? Third, both the state and the city do business every day with firms involved in Southern Africa (buying gas for city vehicles, for example). What controls are there on which corporations get the city or state contracts?

The Dunlap-Burton movement to put the state's money behind "corporate responsibility" (implying the application of social principles to corporate decisions) faces a basic contradiction: the capitalistic principle of maximization of profit is not often likely to mesh with moral principles. This contradiction leaves reformers open to questions like one posed to Burton at a press conference, "Show us a clean corporation." Burton could only respond, weakly, "Xerox, I think."

But the whole point of AB 974 and the other bills is that they set up the machinery to determine what criteria might be used to define a "clean corporation." There is no reason why certain types of activity or levels of involvement should not be designated as prime targets and acted on first.

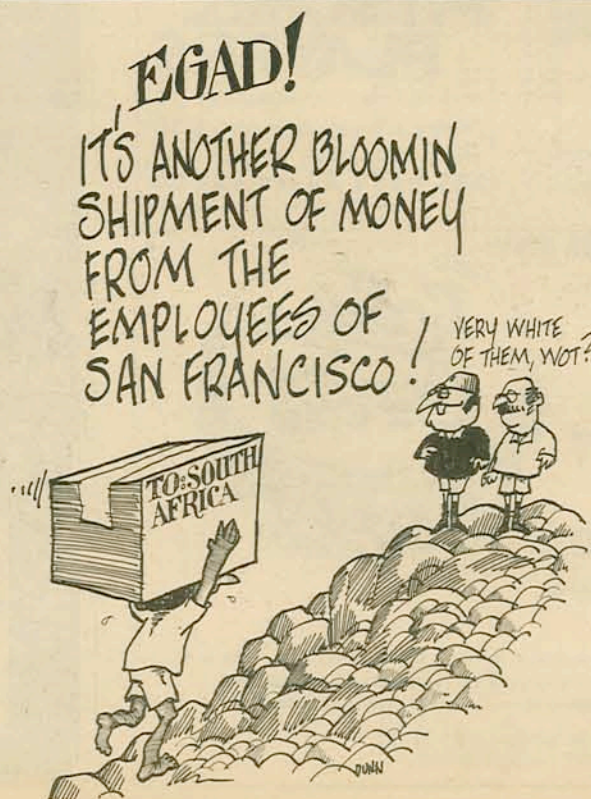
South Africa is obviously a good place to start. South Africa is probably the only country where institutionalized racism is openly avowed State policy in almost every aspect of life. It is the one moral issue on which there has been almost total agreement internationally, one in which there can be action if nowhere else. South Africa's black and other non-white people have never had any say in how the country is run or in their own destiny, they have been deliberately excluded from every form of political power and expression, freedom of speech and organization are virtually nonexistent.

And our own corporations, in which the state and the city have invested our own public money, are play-

ing a direct and immediate role in this system. They not only profit from it, they help to direct the system where black workers are kept in an artificially created cheap labor pool. They receive sub-minimal wages for work that is often comparable to the work of white workers receiving up to 15 times as much.

Black workers can take no part in the collective bargaining process. They have only recently, after years of struggle, won the right to strike. How can San Francisco, which boasts of being a labor town with a friend-of-labor mayor, allow without question a penny of its public money to flow into such a system?

What should be done? Mayor Alioto and the Supervisors should commission an official city report, similar to Harrington's, to outline the precise extent of San Francisco's financial involvement in these firms. Write



Alioto or your favorite board member to call for such a study.

The options for actions are numerous. Harrington suggests three major courses of actions which the state could choose from:

1. Follow the policy that firms doing business with the state can have no investments or business interests in Southern Africa. Grant exemptions only to firms supplying California with vital goods and services not available from other companies.

2. The state could divest itself of all non-voting shares in the corporation.

3. The state could use its voting stock "to require a stockholder vote on establishing a policy of disengagement from Southern Africa. If such a policy is not adopted after attempts at two consecutive stockholder meetings, the state should dispose of its voting stock."

As it is, both the state and the city vote the stock almost always as the corporation's management wishes. This means that last year the state voted its General Motors shares against a stockholder measure which simply asked for a report on GM's history of involvement

in South Africa and its relations with its workers there. It also means that when Supv. Dianne Feinstein urged the SF Retirement Board in 1971 to invest its money with an eye to the corporation's environmental record, her plea fell on deaf ears and decisions on investments are still made to maximize profits, not to serve social causes.

One final argument is often raised against disinvestment with these corporations—that without the U.S. firms in Southern Africa the plight of the non-white natives would be even worse. Not so, says Harrington, and concludes that if American firms disengaged themselves, "the economy of the countries would receive a serious blow . . . most severely felt by the white ruling classes since their economic condition is most dependent upon a healthy, growing economy."

And a "Fortune" magazine investigation found that few American firms pay wages above the starvation level in Southern Africa, most hiding behind phony "legal" barriers to justify not paying more. Now, however, even the U.S. State Dept. has gotten involved and has issued to the firms strong and specific guidelines for improvement. Legislation to this effect is pending in Congress and in New York.

"In 1960," Harrington argues, "African income per person represented 11.2% of the white income per person; by 1969 it had dropped to 8% . . . The increase in American investment and trade over the years has not alleviated poverty for black Africans . . . American corporations have done little if anything to end 'apartheid' in Southern Africa. In fact, American firms continue to subsidize the South African Foundation, a voluntary organization which propagandizes the South African 'way of life' . . ."

This is the issue. Now it must be brought directly to the Mayor and the Supervisors: Why is San Francisco's public money supporting the world's most racist governments and how long will it continue?

FOOTNOTE 1: These are the firms involved in South Africa in which SF has common stock: Arco, Chase Manhattan, Colgate Palmolive, Combustion Engineering, Control Data, Del Monte, Kodak, FMC, Ford, GE, Honeywell, IBM, Kaiser Aluminum and Chemical, Kimberly-Clark.

Also Eli Lilly, 3-M, Newmont Mining, Phillips Petroleum, Polaroid, Standard Oil, Sterling Drug, Texaco, Union Carbide, Westinghouse, Weyerhaeuser, and Xerox.

FOOTNOTE 2: Decisions on where SF will invest its money and how to vote the stock are made by the seven-member Retirement Board: three members elected from present public employees; three appointed by the mayor from a list of eight candidates (which includes two representatives each from the local bar, the medical association, the Chamber and the real estate board); one member is the president of the Board of Supervisors.

In 1969 the Retirement Board hired the Bank of America as investment counselor; the firm of Scudder, Stevens and Clark also provides counseling. The counselors present the board with a list of possible stocks for purchase, the board chooses from the list; all proxies go before the board unless they are the uncontested election of corporate directors.

In future issues we'll explore more of the implications of how the city invests its public money: why the Bank of America as a counselor? How are board members held accountable? Why isn't city money invested in local projects, rather than war development firms like Honeywell? What about other options, like investing in the purchase of PG&E??? There must be a whole host of things we could spend the money for that would be both economically sound and more socially pure . . .

By Reinier Lock and William Ristow

(Ed. note: Reinier Lock, who holds a law degree from Oxford and is a member of the Calif. Bar, lived in South Africa and Rhodesia for 24 years. He worked as a financial journalist in Johannesburg, covering Black labor and wage conditions.)□

Let's Hear the Nixon Tapes!

It is one thing for President Nixon to refuse to come out of hiding to testify on Watergate on grounds of separation of powers and executive privilege.

But it's another thing completely for him to deny the Watergate committee access to secret White House tapes that could prove conclusively whether Nixon is right or Dean and the others are right in the crucial Watergate questions.

As distasteful, as dangerous, as really paranoid as is this whole business of secretly taping even the most intimate discussions of state in the White House, it is a discovery of the highest importance to know that there is a way, through the tapes, of getting at the truth and demonstrating publicly, and perhaps conclusively, what happened, who said what, whether Nixon had prior knowledge of Watergate, the wholesale spying program and the coverup.

Why, if Nixon is as innocent as he claims, shouldn't he be overjoyed to present the tapes as exhibit number one?

He could produce the tapes—and then easily and with good argument forego testifying before the com-

mittee and subjecting himself to embarrassing questions and cross-examination. He could answer Sen. Ervin's telling argument that "you can't cross-examine a piece of paper." He could still keep largely intact his major arguments on separation of powers and executive privilege and, in the case of sensitive or national security matters, he could insist that the tapes be listened to or screened in private by Sen. Ervin's committee, or a select bipartisan portion of the committee, or some process mutually agreeable to the President and the committee.

It wouldn't be difficult to work out a formula that would protect national security while getting to the bottom of the Watergate mess. And there is nothing more damaging to national security and domestic tranquility than the continuation of this cannonading of the White House to elicit the truth on Watergate and determine the extent of guilt of Nixon and his troops.

For the naive few who contend that the President "is innocent but how can he prove it," this would be the way Nixon could go in trying to clear the Presidency and presenting a convincing case to the American people.

Let us note, however, that Nixon and his aides kept mum about the tapes, they were one of the most closely guarded secrets in Washington until Alexander P. Butterfield spilled the beans, and Nixon not only isn't producing them in his behalf once their existence became known, but he is fighting their use just as strongly as he has every major witness (like John Dean) or every major break (like the early Washington Post stories or the later McCord letter) that would shed light on the case.

Again we ask: if Nixon is as innocent as he and his aides insist, why does he allow his innocence to be fatally smeared in this kamikaze move to withhold the tapes? If Nixon is as strong on law and order as his record suggests, how can he continue to hold himself above the law and in contempt of the legislative and judicial process?

The conclusion is inescapable: this is a democracy, not a kingdom, and the President of the United States cannot be allowed to personally exempt himself from the law and the will of the people.□

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Compiled by Jeanette Foster

Racing

By Frank Kukula

The diversity of motor sports events boggles the mind. During any given week there can be upwards of 50 different events happening. Below are listed major races taking place throughout the rest of the summer.

DRAG RACING: Fremont Drag Strip, Fri. nights 6-10 p.m., \$2 race/watch. Grudge racing Sat. nights gates open 4 p.m., eliminations 8 p.m., \$3 adm., \$1 extra to race. Take Durham Rd. exit off of Nimitz Fwy.

NASCAR STOCK CARS: Laguna Seca Raceway, Aug. 25-26, one of the relatively few opportunities to see the late model stockers on the west coast and their first time on Laguna Seca's road racing course, 1000 Aquajito Rd., Monterey (near Fort Ord Military Reservation), \$6 for both days/\$4 students.

SPORTS CAR ROAD RACING: Sears Point Raceway, which is re-opening and until Sept. will be hosting non-spectator events, including SCCA regional road races on July 21-22 and Aug. 18-19; National Road Race, the last event in the Gold Rush series, Sept. 15-16. Sears Pt. is a difficult course for drivers, incorporating a wide variety of types of turns and ideal vantage points for race watchers. Hwy. 121 nr. Hwy. 37.

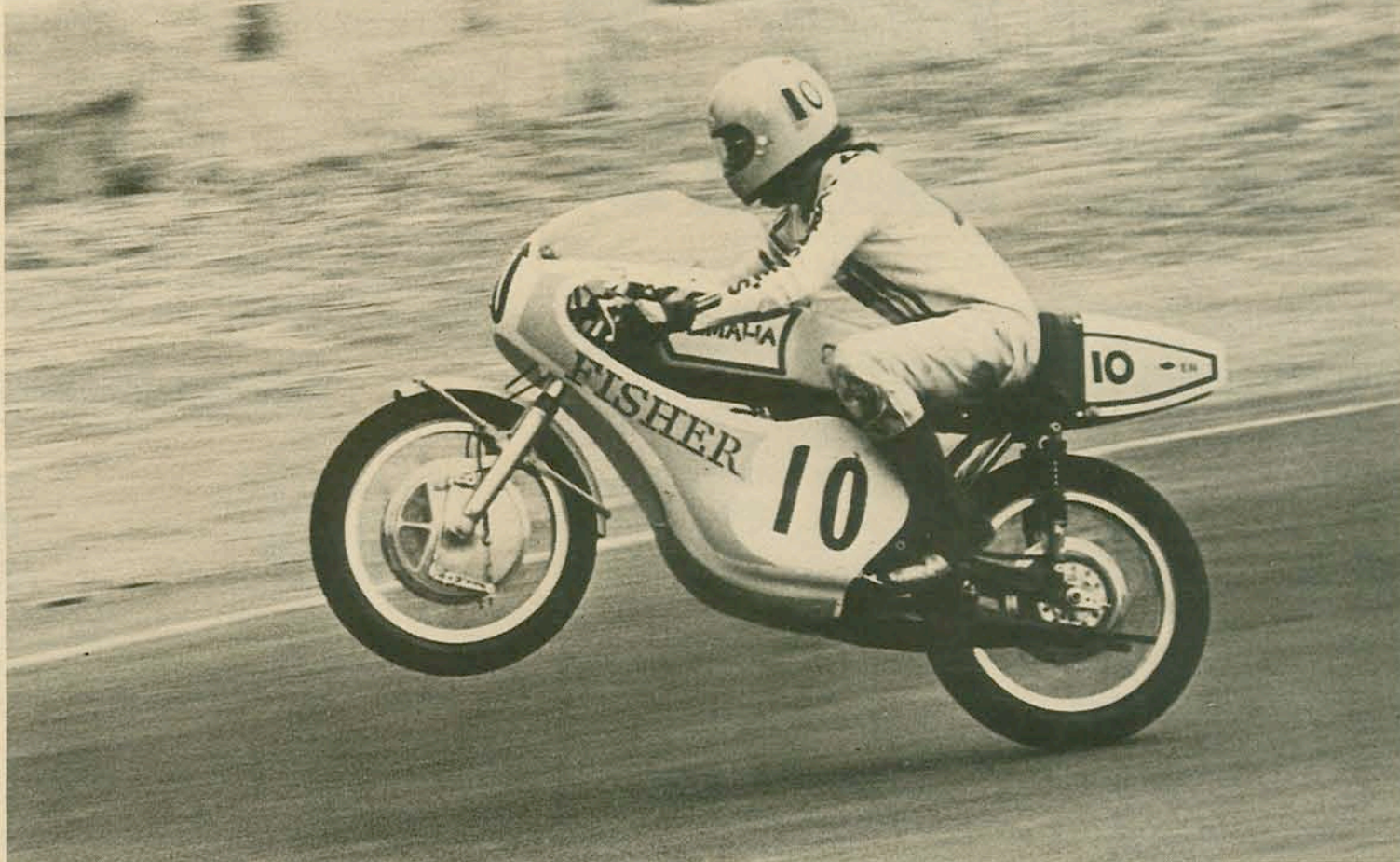
Laguna Seca, October 12-14, this race is officially called the Monterey-Castrol GTX Grand Prix. It's commonly called the Can-Am which stands for Canadian American Challenge and is one of the last of a series of races at various tracks across the US and Canada. The cars are given a free hand at designing and race at speeds of 250 mph upwards. These cars sport innovations that are copied throughout the racing world. Watch Jody Scheckter and Mark Donohue. 1000 Aquajito Rd., Monterey.

SPORTS CAR AUTO-CROSSING: Locations vary so check the Motor Sports Calendar in the Ex-Chron on Thurs. Free admission, autocrossing is road racing without the other cars, based on time. Courses vary from shopping center parking lots to race courses. Cars vary from family sprites or MCA to Cobras. For some it's the beginning of a career in racing, others find it no more than a pleasant Sunday.

MOTORCYCLE CLASS A SPEEDWAY: Napa Town and Country Fairgrounds, every Sat., 8 p.m., Speedway imported from Europe, consists of short, spectacular races. The bikes, usually ESO, JAWA, or JAP, are specially made and of little use other than speedway racing. They're fueled with a mixture of nitromethane and alcohol. A lot of showmanship goes into speedway, probably one of the most spectator oriented and entertaining forms of motor racing.

MOTORCYCLE ROAD RACING: Laguna Seca Raceway, July 27-29, American Motorcycle Assoc.'s only road race on the West Coast. AMA has revised their road racing program to shorten the race into multiple sprints, hopefully preventing parades and increasing spectator interest. The power of the super fast Suzukis and Kowasakis is offset by the nimbleness of the Yamahas, Nortons and Triumphs who are more at home on Laguna Seca's tight 1.9 mile course. Watch Reg Pridmore on his BMW. 1000 Aquajito Rd., Monterey.

Sears Point Raceway, Aug. 12 and Sept. 9, sponsored by the American Motorcycle Assoc. and American Federation of Motorcyclists. "Amateur road racing at its best," if you're interested in motorcycle road racing, this is the place to start. An AFM race is an opportunity to closely observe the care and feeding of a racing motorcycle, admission is generally low, \$3, and there is little "crowd control" hassle in the pits. Hwy. 121 nr. Hwy. 37.



Gary Fisher, last year's winner of the Kawasaki Superbike International, will return again for this year's race, July 27-29.

Concerts

HOO DOO, Pearl and Truckin', July 19, 8 p.m. Berkeley Community Theatre, Milvia/Allston, Berk., \$2.

SALLY LEISURE and Friends, jazz dance, modern dance and Mexican Folk dance, July 19, 7 p.m. East Bay Music Center, Barrett/24th, Richmond, 234-5624, free.

EYES, perform at a Women's Dance, July 20, 9 p.m. Women's Refuge, YWCA, Allston Way, Berk.

BETTY WOO, piano, July 20, 8:30 p.m. 1750 Arch St., Berk., 841-0232, \$2.50/\$1.50 students.

STRING AND WOODWIND ENSEMBLES, July 21-22 and 28-29, 3 p.m. California Palace of the Legion of Honor, Lincoln Park, SF, 558-4441, free.

"GOT TO GET DOWN," featuring dancing groups: The Black Aishas, the Tiger Brothers, the Bayview Five plus Black poets, African Drummers, July 21, noon-5 p.m. Waden Branch Lib., 5075 34th St., SF, free.

"ISLANDS ON FIRE," a benefit Dance for the National Committee for the Restoration of Civil Liberties in the Philippines, featuring Mondo, Mabuhay and El Dorado, July 21, 9 p.m. Pauley Ballroom, UC Berk. campus, 845-1644, \$2 adv./\$2.50 door.

DONNY HATHAWAY and Taj Mahal, July 21, 8:30 p.m. Marine World, Hwy. 101, Redwood City, 591-7676, \$5 door/\$4.50 adv.

LEW PORTER, piano, Rich Pena, saxes, flutes, bass clarinet and Steve D'Amico, bass, July 21, 8:30 p.m. 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

CHRISTOPH ESCHENBACH, pianist, July 22, 8 p.m. Marin Vet. Mem. Aud., Civic Center, San Rafael, 472-3500.

THE FESTIVAL WINDS, July 22, 8 p.m. Hertz Hall, UC Berk. campus, 642-2561, \$3/\$2 students.

G. S. SACHDEV, benefit concert for Ali Akbar College of Music, July 22, 7:30 p.m. 170 North San Pedro Rd., San Rafael, 924-1530, \$3.

STATON BROTHERS, July 22, 11 p.m., live on KSNB, 95 FM from the Record Plant, Sausalito.

ELAYNE JONES, tympnist, Erika Klemperer, violinist, and Lou Ann Pickett, soprano, July 22, 4 p.m. First Unitarian Church, Franklin/Geary, SF, free.

JEANNINE WAGAR, July 22, 4:30 p.m. Old First Church, Van Ness/Sacramento, SF 776-5552.

PHIL HOWE, former clarinet player with Turk Murphy's Jazz Band, July 22, 3-7 p.m. Jack Tar Hotel, Geary/Van Ness, SF, 349-2915, \$3.

TOM JONES, July 23-29. Circle Star Theatre, San Carlos, 364-2550.

JETHRO TULL and Steeleye Span, July 23, 8 p.m. Oakland Coliseum, Nimitz Freeway/Hegenberger Rd., Oakl., Ticketron, \$4-\$6.50.

CLASSICAL INDIAN RAGAS, July 25, 8 p.m. Exploratorium, SF, free.

RUBY DELICIOUS, July 25, 1 p.m. Music Concourse, Golden Gate Park, free.

CONCORD STRING QUARTET, July 25, 8:30 p.m. Palace of the Legion of Honor, \$2.50/\$2 students.

ELIZABETHAN LUTE DUETS, July 26, noon. Main Lounge, UC Med. Center, 500 Parnassus, SF, free.

MASTERS OF JAZZ, starring Roy Eldridge, trumpet, Claude Hopkins, piano, Milt Hinton, bass, Benny Morton, trombone, Budd Johnson, saxophones, Jo Jones, drums, George Shearing Trio and Quincy Jones and his band, July 27, 8 p.m. Concord Summer Festival, Concord Boulevard Park, 2835 Willow Pass Rd., Concord, 682-6770.

SCARLETTI and his Iberian Milieu, harpsichord music by Seixas, Scarlatti and Solar, July 27-28, 8:30 p.m. 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

AVANT-GARDE CHOPIN CONCERT, performed by Joseph Kubera and Beth Anderson, July 27, 8 p.m.-midnight, a 4-hour performance of Chopin's "Mazurka," in the spirit of the composer's intention that it be played "senza fine"—endlessly. Audience is invited to bring pillows and may come at any time during the performance. Community Music Center, 544 Capp, SF, 647-6015, donation.

TRADITIONAL Fire and Glass Eating dance of Guadalupe French West Indies, performed by Rama, benefit for the Black Light Explosion, July 27, 8:30 p.m. UC Extension, Haight/Buchanan, SF, 626-9552, \$2.

ELLA FITZGERALD, The Tommy Flanagan Trio and Louis Bellson and his Band, July 28, 8 p.m. Concord Summer Festival, Concord Boulevard Park, 2835 Willow Pass Rd., Concord, 682-6770.

COLD BLOOD and El Roacho, July 28, 8:30 p.m. Marine World, Hwy. 101, Redwood City, 591-7676, \$4.50 adv./\$5 door.

OSCAR PETERSON, Herb Ellis and Joe Pass with Ray Brown and Jake Hanna, July 29, 7:30 p.m.

Concord Summer Festival, Concord Boulevard Park, 2835 Willow Pass Rd., Concord, 682-6770.

LAURETTE GOLDBERG, harpsichord, July 29, 8:30 p.m. 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

LENEX QUARTET, Peter Marsh, violin, Delmar Pettys, violin, Toby Appel, viola and Donald McCall, cello, July 29, 8 p.m. Hertz Hall, UC Berk. campus, 642-2561, \$3/\$2 students.

WESTWIND INTERNATIONAL ENSEMBLE of Folk Dancers, July 29, 2 p.m. Zellerbach Aud., UC Berk., free.

EUGENE BLACKNELLA and the New Breed, Aug. 1, 1 p.m. Music Concourse, Golden Gate Park, free.

CONSERVATORY PLAYERS, evening of 18th century flute quartets, Aug. 1, 8 p.m. Exploratorium, SF, free.

MAYNARD FERGUSON and band, Jim Hall with Jay Leonhart and the Kai Winding Brass Ensemble, Aug. 4, 8 p.m. Concord Summer Festival, Concord Boulevard Park, 2835 Willow Pass Rd., Concord, 682-6770.

DOCTOR HOOK and the Medicine Show plus Sons of Champlin, Aug. 4, 8:30 p.m. Marine World, Hwy. 101, Redwood City, 591-7676, \$4.50 adv./\$5 door.

SONNY AND CHER, Aug. 3-5. Circle Star Theatre, San Carlos, 982-6550.

"SARAH," performed by the San Jose Dance Theatre, Aug. 3, 8 p.m. San Jose Civic Aud., \$5.

CAL TJADER QUINTET with Luis Gasca and Pete and Coke Escovedo, Aug. 3, 8 p.m. Concord Summer Festival, Concord Boulevard Park, Concord, 682-6770.

LEON RUSSELL, Loggins and Messina, Elvin Bishop Band and Mary McCreary, Aug. 5, 10 a.m. Oakland Stadium, Nimitz Freeway/Hegenberger Rd., Oakl., ticketron, \$6.50 adv./\$7.50 door.

FOLK DANCING, every Tues. noon. Steininger Aud., UC Med. Center, 500 Parnassus, SF, free.

BIG BAND CONCERTS, every Sat., 1 p.m. Music Concourse, Golden Gate Park, free.

FLOWING STREAM ENSEMBLE, classical Chinese music with guest dancers, mime and leandre, every Sun., 4 p.m. 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

Films

OAKLAND MUSEUM: "Bus Stop," Marilyn Monroe and Don Murray, July 20; "All About Eve" Bette Davis and Anne Baxter; 8 p.m. Museum Theatre, 1000 Oak St., Oakl., 273-3401, \$1.50/\$1 students, members and seniors.

FILMFARE: William Wyler's "The Good Fairy," Margaret Sullivan and Herbert Marshall and Du-vivier's "Flesh and Fantasy," Barbara Stanwyck and Charles Boyer, July 20-22; Harry d'Arrast's "Laughter," Nancy Carroll and Fredric March and Stuart Walker's "Mystery of Edwin Drood," Claude Rains and Heather Angel, July 27-29; 7:30 p.m. 732 Chenery, S.F. 586-7748, \$2/\$1 children.

C.A.L.: Stefan Uher's "If I had a Gun," July 19, 7:30 p.m.; Karoly Makk's "Love," Lili Darvas and Mari Torocsik, July 19, 9:30 p.m.; Jan Troell's "The Emigrants," Liv Ullmann and Max von Sydow, July 24, 7 and 9:30 p.m.; Tchaikovsky's "Swan Lake," The Lenin-grad Ballet Company, July 26, 7 and 9:30 p.m., \$2.50; Borodin's "Prince Igor," July 31, 7:30 and 9:30 p.m., \$2. 155 Dwinelle Hall, UC Berk. campus, 642-2561, \$1.25, except where noted.

SF STATE: "Malcolm X Struggle for Freedom" and "Hunger in America," July 32, noon; Kurosawa's "Red Beard," Toshiro Mifune, July 25, 7 p.m.; Oldies from Television, "My Little Margie" "Ozzie and Harriet" and "My Hero," July 30, noon. Ed. 117, S.F. State Univ. campus, 1600 Holloway, 586-3794, free.

MERRITT COLLEGE: Michael Anderson's "Operation Crossbow," Sophia Loren and Lilli Palmer plus Alfred Hitchcock's "North by Northwest," Eva Marie Saint and Cary Grant, July 20; Hitchcock's "To Catch a Thief," Cary Grant and Grace Kelly plus William Wyler's "Roman Holiday," Audrey Hepburn and Gregory Peck, July 27; 7 p.m. Student Center, Cafeteria, 12500 Campus Dr., Oakl., 531-2532, free.

MIDNIGHT MOVIES: America's First Petting, Necking and Make-out Show: Rick Schmidt's "What Flirting Cost Me," Ben Van Meter's "Acid Camp," William Farly's "Making Out," Henry Roll's "Warning" and Sandy Daley's "Robert Having His Nipple Pierced," July 21; "Cream," Eric Clapton and Ginger Baker in their Farewell Concert at the Royal Albert Hall in London, July 28; midnight. Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.50.



Spanish dancers stomp while Greek man goes about his business with clenched teeth at the International Folk Fair. See Friday, July 20.



Bay Guardian

July 19 Throu

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: July 27; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

*NO ADMISSION CHARGED

Thursday
19

BAGELS AND LOX? In Bed? Breakfast in Bed specializes in New York goodies delivered to your bedroom door Sun. mornings, call 661-5576.

"PATRIOTIC PROPAGANDA," classic film shorts including Nixon's old glory speech, W.W. II training film, TV episode with Superman selling U.S. Savings Bonds, Renaissance Rialto Theatre, 841 Gilman, Berk., 526-6669, 8 and 10:15 p.m., thru Jul. 24.

DISTRIBUTE LEAFLETS demanding end to Cambodian bombing, spons. SF Women for Peace, UC Medical Center, Milberry Union, 500 Parnassus, 11:30 a.m.-1:30 p.m.

Friday
20

STOP BOMBING of Cambodia Protest Rally, Federal Bldg., Golden Gate/Polk, 12:30-1:30 p.m.

EYES, hard rocking SF ladies, Women's Refuge, YWCA, Allston/Oxford, Berk.

Saturday
21

IMPROVISATIONAL JAZZ, Lew Porter, Rich Pena and Steve D'Amico in comfortable setting, 1750 Arch, Berk., 841-0232.

PETER SPELMAN, good soft rock, Generosity, 1981 Union, 921-8305.

"ISLANDS ON FIRE," dance with three rock bands in benefit for National Committee for the Restoration of Civil Liberties in the Philippines, Pauley Ballroom, UC Berk., Telegraph/Bancroft Way, Berk., 845-1644, 9 p.m., \$2/\$2.50.

RARE BOOKS (including 1873 "Memoirs of Celebrated Female Sovereigns") silent auctions and hard back and paperback books, (including Bay Area author autographed books) sale, benefits Midpeninsula Citizens for Fair Housing, Syntex Corp., 3401 Hillview, Palo Alto, 9a.m.-5 p.m.

INTERNATIONAL FESTIVAL of Spanish American Song, singers from more than 20 Spanish speaking countries, Cow Palace, 7:30 p.m.

STRING AND WOODWIND ENSEMBLES, California Palace of the Legion of Honor, Lincoln Park, 558-4441, 3p.m., thru Sun., and July 28-29.

Sunday
22

COPPERHEAD, John Cippolina's hard rock group, singer Kathi McDonald "Jaggers" it up, Great American Music Hall, 859 O'Farrell, 885-0750, \$3.

WINTER SUN, fine progressive jazz group, Ribeltad Vorden, Precita/Folsom, 647-3399, 4 to 8 p.m.

GAY SEXUALITY, interviews with gay men and women, KSN, 95 FM, 11:30 a.m.

G.S. SACHDEV, bass bamboo flute master, performs classical ragas with tabla accompaniment, benefit for Ali Akbar College of Music, 170 No. San Pedro Rd., San Rafael, 7:30 p.m., \$3.

"A DANCE LITURGY," dance by Tina Bernal and music of Messiaen, part of the summer Jesuit Institute for the Arts, St. Ignatius Church, Golden Gate/Parker Ave., 8:30 p.m.

***MEROLA MEMORIAL FUND** opera performance, outdoors, Stern Grove/19th/Sloat, 2 p.m.

"TOMORROW IS THE QUESTION," features interview with Charlie Hayden, bass player with Ornette Coleman and leader, Liberation Orchestra, which translates revolutionary songs into jazz form, KPOO Radio, 89.5 FM, 7:30 p.m.-midnight.

Monday
23

OLD AND IN THE WAY, Jerry Garcia's group makes bluegrass like you've never heard before, and The Rowan Brothers, Boarding House, 960 Bush, 441-4333.

DAVE ALEXANDER, one of the best blues pianists around, Minnies Can Do, 1915 Fillmore, 563-5017, thru Tues.

Tuesday
24

TAJ MAHAL, great blues stylist, Boarding House, 960 Bush, 441-4333 thru Sunday.

ALL THE SPAGHETTI you can eat for 75¢, 6-9 p.m., then stick around to hear Stan Stuart, Family Pharmacy, California/Divisadero, 567-5499.

"THE LESSON," a Pinter play performed by Julian Theatre, Park Library, 1833 Page, 7 p.m., repeated Main Library, July 27, 7:30 p.m.

LECTURES ON DREAMS, magic, tarot, I Ching, Jung-Tolkien Society, Metaphysical Center, 420 Sutter, 7 p.m., \$2.

Freebies!!

ALTERNATIVE EDUCATION FAIR, displays of private and alternative education projects, educational toys and equipment exhibits, music, bellydance, Hall of Flowers, Golden Gate Park, 9th Ave./Lincoln, 9 a.m.-8 p.m., July 22.

BIKE DAY, bike shop displays, free bike adjustments and repair advice, repair demonstrations and bicycling literature, bike rentals available for \$1 per hour, lawn, Cal. State U., SF, 19th Ave./Holloway, 11 a.m., July 25.

"GOT TO GET DOWN," festival with dance groups, black poets, African drummers and musicians, Waden Library, 5075 Third St., noon-5 p.m., July 21.

RHIZOMATOUS, semperflor-en and multifloras on display at the SF Begonia Society Annual Trophy Show and Plant Sale, Hall of Flowers, Golden Gate Park, 9th/Lincoln, noon-6 p.m., July 22.

MUSIC at the Exploratorium: Classical Indian Ragas, July 25; The Conservatory Players, 18th century flute quartets, Aug. 1; Exploratorium, 3601 Lyon, 563-7337, 8 p.m.

WESTWIND INTERNATIONAL FOLK ENSEMBLE, an excellent dance group, which performs and preserves authentic and ethnic costumes, instruments, dances and songs from many countries, Zellerbach Aud., UC Berk., 2 p.m., July 29.

Super List

Free hors d'oeuvres for the price of a drink.

By Barbara Shaw and Richard Kravets

CUSTOMER'S YACHT, 126 Sutter, 989-7993, Mon.-Fri., 7 p.m. on. Pizza, fish, grilled ham and cheese canapes, cold cuts.

GALLEY IN THE ALLEY, 55 Maiden Lane, 781-5797, Mon.-Fri., 4:30 p.m. on. Tacos, chicken bar-b-que, franks, fish, salami and cheese, meatballs.

THE PLAYERS, 564 Commercial, 989-1815, 5:15 p.m. until they run out, usually at about 7 p.m., Mon. Mon.-Fri. Usually chicken wings and spareribs.

SEVEN HILLS, 26 California, 397-7177, Mon.-Fri., 4:30 p.m. on. Canape-type sandwiches, often salami-cheese.

TOSCA, 242 Columbus, 986-9651, every night. Baskets of cialde, thin, curled Italian cookies.

THE IRON HORSE, 19 Maiden Lane, 362-8133, Mon.-Sat., 5 p.m. on. 20 varieties of "piping hot hors d'oeuvres," egg rolls, pizzas, frittata, prime rib, shrimp puffs.

RATHSKELLAR, 600 Turk, 775-3188, Mon.-Fri., 5-8 p.m. Hot and cold hors d'oeuvres, cheeses, meatballs, sausages, tacos, stuffed egg sandwiches, chicken legs. 65¢ drinks.

LEOPARD, 140 Front, 392-3348, Mon.-Fri., 5-7 p.m. Prawns, franks, pork sausage, meatballs.

MIYAKO HOTEL, Japan Center, Post/Laguna, daily, 5-7 p.m. Dishes of mushrooms wrapped in bacon and squares of marinated beef.

ORSI, 375 Bush, 981-6535, Mon.-Sat., 5 p.m. on. "Little finger sandwiches."

THE SAILS RESTAURANT, 531 Commonwealth, 421-7510, Mon.-Fri., 4:30-7:00 p.m. Breaded zucchini, cheese-sandwich canapes, plus daily additions.

FINK'S, 517 Montgomery, 421-2766, Mon.-Fri., 5-7 p.m. Variety of hors d'oeuvres. (Tuesday a basket of chicken is 25¢.)

GINO'S, 7 Spring Street, 989-8006, Mon.-Sat., 5 p.m. on. Hors d'oeuvres from their continental kitchen.

GRAF ZEPPELIN, 100 Vallejo, 398-2770, Mon.-Fri., 5 p.m. on. Sausage appetizers at the bar.

OLD COLONY, 2239 Clement, 751-2030, 7 days, all night long starting at 5 p.m. "A few," mainly meatballs, crackers with salami.

PAOLIS, 565 Commercial Street, 781-7115, 5 p.m. on. Hors d'oeuvres change daily, depending on the inspiration of the cook.

STAGECOACH, 44 Montgomery, 956-4650, Mon.-Fri., 4:30 p.m. on. Fried wontons, sausages, meatballs, canapes, "we have the best in town."

VASILIS, 44 Campton Place, 392-5373, closed Sun. and Mon., 5-7 p.m. A different variety daily. We ran across meatballs, french fried zucchini, big tamales wrapped with bacon.

TEMPLEBAR, 1 Tillman Place, 363-6661, Mon.-Fri., 5 p.m. on. Bar-B-Qued meatballs, fried wonton, water chestnuts wrapped with bacon, and "a cheese spread on the bar."

RAFFLES RESTAURANT, Fox Plaza, 621-8601, closed Sun., 5 p.m. on. Meatballs, fried zukes or wontons, and egg-and-tuna dip. Sometimes there are chicken livers, hotdogs, salami dip.

HOFFMAN'S GRILL, 619 Market, 421-1467, closed Sun. 5 p.m. till demand ceases (usually around 7). Cheese and crackers, meatballs, sausages, and fish sticks.

THE FISHERMAN RESTAURANT, 1492 Old Bayshore Highway, San Mateo, 697-1490, seven nights, 5-9:30 p.m. Different fish canapes, meatballs, fried zucchini and surprises from the chef's repertoire.

Wednesday
25

RODENT RODEO, fastest, fattest, biggest tight rope walker, Ra-seum, Roosevelt/Muni, 1399, 10 a.m.-2 p.m.

***SOUL AND BLUES** Band Concourse, Golden Gate, 1 p.m., every Wed. thru Thurs.

LISA KINDRED and group, Holy City Zoo, 752-2846.

Thursday
26

"SF GOOD TIME" elementary on the underground paper of the same name, emateque, 800 Chestnut, 8:30 p.m., \$1.50.

"JOY'S FIST!" performance with Ronald Hobbs, from bayou country, Upper East Side, and well known bay area.

hetti Factory, 478 Geary, 478-6666.

***"SAN FRANCISCO '73,"** SF Mime Troupe, vaudeville expose, St. Bryant/3rd, noon.

Friday
27

FIRE AND GLASS dance performed by reading and music by Explosion Drum Circle, Black Light Explosion, Haight/Buena Vista, \$2.

***"SAN FRANCISCO '73,"** a play about posed downtown Police Center according to Troupe, St. Mary's.

4-HOUR PERFORMANCE, Chopin's Mazurka, played as the composer endlessly, pianists J. Beth Anderson, Co.

JAZZ MASTER, and friends with Q. George Shearing Trio, Concord Blvd. Park Pass Rd., Concord.

of the most dynamic plus Graham Centre group of the Sly St. Aud.



Some of the pose in the

in Calendar

ugh August 4

By Vicki Sufian

day

contests for
eater and best
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um Way, 863-

ES FESTIVAL,
en Gate Park,
u Aug. 15.
d her new rock
408 Clement,

day
6

S," film docu-
ground news-
me, Canyon Cin-
nut, 332-1514,

poetry reading
whose poetry ran-
try to New York's
Ruth Weiss, a
poet, Old Spag-
reen, 8 p.m., \$2.

ANDALS OF
e's current
uth Park, nr.

ay

SS EATING

Rama, poetry
y Black Light
oir, benefit for
on Co., U.C. Ex-
hanan, 8:30 p.m.,

CANDALS OF
the Mayor's pro-
forming Arts
the SF Mime
Square, noon.

RMANCE of
Opus 68 No. 4,
user intended—
Joseph Kubera and
mmunity Music
3 p.m.-midnight,

S, Roy Eldridge
ancy Jones band,
io fill the bill,
e, 2835 Willow Pass
682-6770.

TURNER, one
ic shows around,
al Station, LAish
one genre, Oakl.



friendly folks of the Fairfax Street Choir strike a
park. See Sunday, July 29.

Saturday
28

WOMEN'S SEXUALITY SEMI-
NARY, benefit for new SF women's
center, Bethany Methodist Church,
Clipper/Sanchez, 1-5 p.m., \$2.

BENEFIT FASHION SHOW for
Parent-Infant Neighborhood Center,
Kabuki Theater, Fillmore/Post, 8
p.m., 621-4786, \$3-\$10.

***CITY CHAMPIONSHIP FRIS-**
BEE CONTEST, Sunset Play-
ground, 28th Ave./Lawton, 11 a.m.

AUDITIONS for professional
male dancers, Stanze Peterson Dance
Theater, 1621 Haight, 863-8088,
1 p.m.

***"A WALK WHERE ISHI**
TROD," guided walk on Mount Sut-
ro with Margot Patterson Doss, 11
a.m.-2 p.m., meet central courtyard
adjacent to Nursing Bldg., UC Medical
Center, 500 Parnassus.

PRAIRIE MADNESS, talented duo
blend vocal harmonies with rich weave
of folk, rock and jazz on guitar and key-
board. Super food at people's prices.
Sleeping Lady Cafe, 58 Bolinas, Fair-
fax, 456-2044.

Sunday
29

FAIRFAX STREET CHOIR,
Peter Turk interlocutes, dancing la-
dies tap dance and 30 people play
and sing some of the sweetest music
around, Lions Share, 60 Redhill, San
Anselmo, 454-9856, \$2.

GRAHAM CENTRAL STA-
TION, Sly Stone's ex bassist leads
this freaky ensemble through hard
rocking soul sets, Keystone Berkeley,
2119 University, Berk., 841-9903.

"A CLOCKWORK BANANA,"
investigation of anti-gay techniques,
"Gay Guerrillas" perform a skit,
KSAN, 95FM, 11:30 a.m.

SF SYMPHONY ORCHESTRA
with Arthur Fiedler conducting, Stern
Grove, 19th/Sloat, 2 p.m.

***SF MIME TROUPE'S** "San
Fran Scandals," Visitation Valley
Playground, Cora/Leland Ave., 1:30
p.m.

"THE PASSION OF ANNA,"
Liv Ullmann at her best, and
"Sunday, Bloody Sunday", Surf,
46th Ave./Irving, 664-6300,
\$2.50, thru Monday.

LENOX QUARTET, Hertz Hall,
UC Berk., 642-2561, \$3 general, \$2
students.

Monday
30

STONEGROUND, good rocking,
with three of the finest women
singers around, Orphanage, 807
Montgomery, 986-8008.

***"LANDSCAPE,"** Ionesco play
performed by Julian Theater, Rich-
mond Library, 351 - 9th Ave., 7:30
p.m., repeated Jul. 31, Eureka Valley
Library, 7:30 p.m.

Tuesday
31

BROTHERLY LOVE, good soft
rock from up and coming group,
Franshell's, 101 Parrott, San Leandro,
357-7333, thru Sat.

TRADITIONAL HANDMADE
QUILTS from the Southwest, Con-
noisseur's Gallery, One Embarcadero
Center, 989-7676, thru Sept. 14.

Wednesday
1

DADA MUSEUM and Correspon-
dence School Postcard show, Mostly
Flowers Gallery, 531 Geary, Mon.-
Sat., noon-7 p.m.

NAPA TOWN and Country Fair,
local exhibits, rodeo, 575 - 3rd St.,
Napa, thru Mon.

Thursday
2

WOODY SHAW and Bobby Hutch-
erson, local jazz favorites, Keystone
Korner, 750 Vallejo, 781-0697, thru
Sun.

CABLE CARS, vintage 1873 and
1973, procede down Hyde St. hill
from Lombard to Victorian Park,
part of cable car centennial celebra-
tion, 10:30 a.m.

"ANYTHING GOES," with
music and lyrics by Cole Porter, tap
dancing and singing galore, performed
by The Reverie Co., a non-profit
community theatre set up to perform
Broadway shows, The Village, 901
Columbus, 563-0472, thru Sat., then
Aug. 10-11, 16-18, 8:30 p.m.

Friday
3

CABLE CAR Centennial Celebra-
tion with birthday cake, Union Square,
noon.

***DRACULA**, the Erotic Necrotic,"
musical spoof on the vampire genre,
Steninger Gym, Millberry Union, UC
Medical Center, 500 Parnassus, 7:30
p.m.

Saturday
4

CONTRA COSTA COUNTY
FAIR: rodeo, today, motorcycle and
auto races and Mexican Fiesta, tomor-
row, 10th/L St., Antioch, \$1 general,
25¢ children.



Taj Mahal brings it all down home. See Tuesday, July 24.

Weekend 19~22

GROVER WASHINGTON, jazz
riffs over rocking rhythm section
with interesting results, Keystone
Korner, 750 Vallejo, 781-0697.
Thurs.-Sun.

LILA AND THE LOW RIDERS,
superfine jazz songstress melds well
with talented quartet, Ribeltad Vor-
den, Precita/Folsom, 647-3399, Fri.-
Sat.

"THREEPENNY OPERA,"
Brecht-Weill play featuring Mack the
Knife, Trinity Methodist Church,
Market/16th St., 626-9348, 8:30
p.m., \$3 general, \$2 students, senior
citizens, Fri.-Sat. thru Aug. 18.

MOVING MEN THEATRE, 5-
man theatre collective, continue with
their outstanding, original plays, Live
Oak Theater, Shattuck/Berryman,
Berk., 849-4120, 8:15 p.m., \$1.50.

INTERNATIONAL FOLK
FAIR, Greek table dancers, Swiss
yodelers, films, food, Brooks Hall,
SF Civic Center, Fri., 2-10 p.m., Sat.-
Sun., 10 a.m.-10 p.m., \$2.

EVERYBODY IN THE WORLD
with Pat Craig's keyboard antics. Mind-
bending musical convolutions to tit-
illate senses and make strong dogs howl
at the Boathouse, 300 Turney,
Saus., 332-0511.

Weekend 26~29

"ODD BODKINS," musical satire
based on Dan O'Neill's comic strip,
performed by Palo Alto Workshop,
Fire Circle Theater, 1305 Middlefield
Rd., Palo Alto, 8:45 p.m., Fri.-Sat.,
Aug. 2-4, \$1.

SONOMA COUNTY FAIR,
rodeo and circus, Fairgrounds, Hwy.
12, Santa Rosa, \$1.50 general, 50¢
children, Thurs.-Sat.

CAT MOTHER, fresh from their
fourth album, this is one of the
strongest bands in the Bay Area, Inn
of the Beginning, Old Redwood Hwy.
Cotati, (707) 795-3481.

HIGH COUNTRY, good time
blue grass music, Freight and Salvage,
1827 San Pablo, Berk., 548-1761,
Fri.-Sat.

ESTHER PHILLIPS, long-time
soulster extraordinaire, Keystone Kor-
ner, 750 Vallejo, 781-0697, Thurs.-
Sun.

PUBLIC EXPOSITION on Cuba
and Latin America, exhibits, speak-
ers, poetry, music and films, Oakl.
High School Aud., 3233 Park Blvd.,
534-7720, Sat., 2:30-10:30 p.m.,
Sun., 9-7p.m.



Two Macaques by Jesse Allen. A large collection of his strange
and beautiful paintings are at the Vorpall Gallery in S.F.

events

VIDEO FREE AMERICA: "An Evening of Abstract Video," tapes by the Vasulkas, Bill Rearty and others, July 20-21; Talent Show with "New Faces of 1973," some of the Bay Area's outstanding undiscovered talent, July 27-28; 8:30 p.m. Video Free America Studio, 442 Shotwell, SF, 648-9040, \$2.50.

SF PUBLIC LIBRARY: "The Gold Rush," Charlie Chaplin and "The Music Box," Laurel and Hardy, July 20, 2:30 p.m., Park Branch; "I Am Joaquín; I Am Pablo Neruda," July 23, 7:30 p.m., Mission Branch; "Night at the Peking Opera" and "Golden Mountain on Mott Street," July 24, noon, Exhibit Room, Main Lib., Civic Center; "Leave 'Em Laughing" and "Busy Bodies," both with Laurel and Hardy, July 24, 2:30 p.m., Park Branch Lib.; "In Search of Soul: The Story of Carl Jung," July 25, 7:30 p.m., Eureka Valley Branch; "Disaster at Dawn" and "SF's Ageless Cable Cars," July 25, 7:30 p.m., Golden Gate Branch; "One Week" and "Cops," both with Buster Keaton, July 27, 2:30 p.m., Park Branch; W.C. Fields Festival: "Pharmacy," "The Fatal Glass of Beer" and "Barber Shop," July 31, 2:30 p.m. Park Branch, free.

SF MUSEUM OF ART: "Art in Cinema Revisited," an evening with James Broughton and Sidney Peterson, their films and the films of others, July 20, 7 p.m.; William Wyler's "The Best Years of Our Lives," Myrna Loy and Fredric March, July 22, 1:30 a.m.; Sergi and Georgy Vasiliev's "Chapayev," Boris Babcockin and B. Blino Blinov plus Maurice Choche's "Monsieur Vince," Pierre Fresnay and Aime Clariond, sub-titled, July 24, 7 p.m.; Ivan Passer's "Intimate Lighting," Vera Kresdalova and Zdenek Bezusek, sub-titled plus Hiroshi Inagaki's "Amurai," Toshio Mifune, sub-titled, July 27, 7 p.m.; William K. Everson presents rare and exceptional films from his own collection and discusses them, July 31, Aug. 1, 3, 5, 7, 7 p.m. Museum Aud., Van Ness/McAllister, 883-8800, \$1/75¢ members, seniors and children.

STANFORD UNIVERSITY: LeRoy's "Little Caesar," Edgar G. Robinson and "Amazing Dr. Clitterhouse," Humphrey Bogart, July 20; Bergman's "Shame," Liv Ullmann and Max Von Sydow, July 27; 9 p.m., Tressidder Lounges, campus, Palo Alto, \$1.

SAUSALITO YOUTH CENTER: Special Saturday Film Festival Night "Stand In" Humphrey Bogart and Leslie Howard plus "Pallotronics," Buster Keaton, July 21; Cukor's "David Copperfield," Freddie Bartholomew and W.C. Fields, July 27; 8 p.m. Central School, Caledonia/Bee, Sausalito, 332-3380, donation.

CANYON CINEMA-THEQUE: Mike Kuchar's "Sins of the Fleshpoids," "Tales of the Bronx," "Fragments" and "Aqua Circus," July 19; Gene Grosso's "The Good Times," July 26; 8:30 p.m. SF Art Institute, 500 Chestnut, SF, 332-1514, \$1.50.

DIABLO VALLEY COLLEGE: W.S. van Dyke's "The Thin Man," William Powell and Myrna Loy and Lloyd Bacon's "Footlight Parade," James Cagney and Joan Blondell, July 20, 6 and 9:15 p.m. Forum, Library, campus, 321 Golf Links Rd., Pleasant Hill, reservations 687-4445, free.

INTERSECTION: Cartoon festival with Mickey Mouse, Woody Woodpecker, Porky Pig, Sylvester, Road Runner, Elmer Fudd and others, July 22, 8 and 10:30 p.m.; "Son of the Shiek," Rudolph Valentino and Vilma Banky, "The Sheik of Araby," Spike Jones and the City Slickers and "Yukon

Jake," Ben Turpin and Sennett; "Bathing Beathies," July 22, 8:30 and 11 p.m.; W.C. Fields Marathon "The Bank Dick," "Poppy," "The Golf Specialists" and "Pool Sharks," July 29, 6 and 9 p.m. 756 Union, SF, 397-6061, \$1.

AVENUE PHOTOPLAY SOCIETY: "Blood and Sand," Rudolph Valentino, July 20; "Hands Up," Raymond Griffith, July 27; organ concerts 8 p.m., films 8:30 p.m. 2650 San Bruno, SF, 468-2636, \$2.

PACIFIC FILM ARCHIVE: Andrew Stone's "Stormy Weather," Lena Horne and Fats Waller, July 19, 7:30 p.m.; Bob Chatterton Presents "The Blacks in the Movies," film clips with commentary, July 19, 9 p.m.; Joseph Kahn's "Rhythm and Blues Review," Lionel Hampton and Faye Adams, July 20, 7:30 p.m.; Les Blank's "Dry Wood and Hot Pepper," Clifton Chenier and Boiesec, July 20, 9:30 p.m.; Orson Welle's "Touch of Evil," Orson Welles and Charlton Heston, July 21, 7 and 10:20 p.m.; Max Ophuls' "Caught," James Mason and Robert Ryan, July 21, 8:45 p.m.; Preston Sturges' "The Great McGinty," July 22, 4:30, 7:30 and 10:30 p.m.; Mitchell Leisen's "Easy Living," Jean Arthur and Edward Arnold, July 22, 6 and 9 p.m.; Jean-Luc Godard's "Weekend," July 23, 7:30 and 9:30 p.m.; Kurt Hoffman's "The Confessions of Felix Krull," Horst Buchholz, July 24, 7:30 p.m.; Helmut Kautner's "The Captain from Koenigsberg," Heinz Rühmann, July 24, 9:30 p.m.; Jean Renoir's "Toni," July 25, 7 and 10:30 p.m.; Renoir's "The Lower Depths," Jean Gabin and Louis Jouvet, July 25, 8:45 p.m.; Tomas Alea's "Memories of Underdevelopment," July 26, 7:30 and 9:30 p.m.; Renoir's "Boudu Saved From Drowning," Michael Simon, July 27, 7:30 and 9:30 p.m.; Renoir's "La Marseillaise," Pierre Renoir, Louis Jouvet, July 27, 8:45 p.m.; Hitchcock's "Shadow of a Doubt," Joseph Cotten and Teresa Wright, July 28, 6 and 9:40 p.m.; Robert Siodmak's "Phantom Lady," Ella Raines and Franchot Tone, July 28, 8 p.m.; Reston Sturges' "Christmas in July," July 29, 4:30, 7:15 and 10 p.m.; Ben Hecht and Charles MacArthur's "The Scoundrel," Noel Coward, July 29, 5:50 and 9:35 p.m.; Renoir's "French Can Can," Jean Gabin, July 30, 7:30 p.m.; Renoir's "Elena Et Les Homes," Ingrid Bergman and Jean Marais, July 30, 9:30 p.m.; Ysujiro Ozu's "Tokyo Twilight," July 31, 7:30 and 9:30 p.m. University Art Museum, 2621 Durant, Berk., 642-1124, \$1.25.

VARSITY THEATRE: Mamoulian's "Queen Christina," Garbo and John Gilbert and Lloyd's "Mutiny on the Bounty," Clark Gable and Charles Laughton, July 19-24; Busby Berkeley's "The Gang's All Here," Alice Faye and Carmen Miranda and "Gold Diggers of 1935," Dick Powell and Adolph Menjou, July 25-31; Edward Buzzell's "Go West," Groucho, Harpo and Chico Marx and Charles Reisner's "The Big Store," Groucho, Harpo and Chico Marx, Aug. 1-7, 215 Jackson, SF, 421-3353, \$2.50/\$2 discount card.

RICHELIEU THEATRE: Lindsay Sanderson's "This Sporting Life" and "If . . .," July 19-24; Fellini's "Roma" and "Satyricon," July 25-Aug. 1. 1075 Geary, SF, 885-9888, \$2.50.

CLAY THEATRE: "Ten from Your Show of Shows," and Woody Allen's "Bananas," July 27-Aug. 4. Fillmore/Clay, SF, 346-1123, \$1.75.

KOKUSAI THEATRE: "Sword of Vengeance No. 3" and "Paper Drama," July 19-24; "Samurai Spy," and "Judo Typhoon," July 25-31. Post/Buchanan, SF, 563-1400, \$2.50.

NORTHSIDE THEATER: Bresson's "Four Nights of a Dreamer," July 19-25; Howard Hawk's "20th Century," John Barrymore and Carle Lombard and Noel Coward's "Private Lives," July 26-Aug. 1. Studio B, 1818 Euclid, Berk., 841-2648, \$1.75.

TIMES THEATRE: "Play It As It Lays," Tuesday Weld and Anthony Perkins and "Boys in the Band," July 19-20; "Man in the Wilderness," Richard Harris and Inoshiro Hond's "Latitude Zero," July 21; Leone's "Once Upon a Time in the West," and Michael Rickie's "Prime Cut," Lee Marcin and Gene Hackman, July 22; Bertolucci's "The Conformist," and Bunnell's "Belle du Jour," July 23-24; David Lean's "Lawrence of Arabia," Peter O'Toole and "Sky Over Holland," July 25; Peckinpah's "Straw Dogs," Dustin Hoffman, and Losey's "Accident," July 26-27; Inosior Honda's "Frankenstein Conquers the World" and "Superbeast," July 28; "Red Sun," Toshio Mifune and "The Honkers," James Coburn, July 29; "Barebella," Jane Fonda and W.C. Menzies "Things to Come," July 30-31. 1249 Stockton, SF, 362-3770, from 1 p.m. on, 99¢.

CENTO CEDAR CINEMA: Jacques Tati's "Traffic," Jacques Tati and Maria Kimberly, July 19-25, \$3; Marcel Carne's "Children of Paradise," Jean-Louis Barrault and Arletty, July 26-Aug. 1. 38 Cedar Alley, SF, 776-8300, \$2.50.

POWELL CINEMA: "Anne of the Thousand Days" and "Harold and Maude," July 19-20; "Around the World in 80 Days" and "Natures Half-Acre," July 21-22; Bertolucci's "The Conformist" and "Garden of the Finzi Continis," July 23-24; "In the Heat of the Night" and "To Kill a Mockingbird," July 25-26; "It's a Mad, Mad, Mad, Mad World" and "Raymie," July 27-28; "Kotch" and "Yours, Mine and Ours," July 29-30; "A Man and a Woman" and "End of the Road," July 31-Aug. 1; "Madame X" and "Waterloo," Aug. 2-3; "Paint Your Wagon" and "Flight of the Doves," Aug. 4-5. 39 Powell, 421-4040, before noon, 75¢, till 5 p.m., \$1, after 5 p.m. \$1.25.

SURF: "Swingtime," Astaire and Rogers and "A Damsel in Distress," Astaire and Joan Fontaine, July 19-21; Charlie Chaplin's "Modern Times" and "City Lights," July 22-23; "Malcolm X," and "Soul to Soul," Wilson Pickett and Ike and Tina Turner, July 24-25; George Stevens' "Alice Adams," Katherine Hepburn and Garson Kanin's "Tom, Dick and Harry," Ginger Rogers, July 26-28; Ingmar Bergman's "The Passion of Anna," Liv Ullmann and Max von Sydow and John Schlesinger's "Sunday, Bloody Sunday," Peter Finch and Glenda Jackson, July 29-30; Godard's "Pierrot Le Lou," Belmondo and Anna Darina and Godard's "The Weekend," July 31-Aug. 1; "To Have and Have Not," Bogart and Raoul Walsh's "High Sierra," Bogart and Ida Lupino, Aug. 2-4. 46th/Irving, SF, 664-6300, \$2.50, Wed. and Sat. mat. until 5; discount tickets: 4 programs for \$6.

METRO THEATRE: "Woodstock," July 21, midnight. 2055 Union, SF, \$1.50.

CINEMIRAGE: "I Vitelloni," Franco Interlenghi and Alberto Sordi, July 19; "Il Bidone," Broderick Crawford, Giulietta Masina and Richard Baseheart, July 26 and 9 p.m. Everyman Theatre, 3316 24th St., SF, 626-4735.

Clubs

No Admission charge, unless otherwise noted.

SAN FRANCISCO

BARON'S: Ann Haggin, Tues.-Sat.; Doris Gurley, Sun.-Mon. 201 Powell, 982-4334.

BOARDING HOUSE: Doug Sahn also Louie and the Lovers, July 19-22; Taj Mahal also Jimmie Speer-is, July 24-29; Kenny Rankin also Barefoot Jerry, July 31-Aug. 5. 960 Bush, 441-4333, admission varies.

CESAR'S LATIN CLUB: Cesar's Band and MacArthur Drive, Thurs.-Sun. 576 Green, \$2 Fri.-Sat.

COCK'S INN SALOON: Oblivion, Thurs.-Sat. 3111 Fillmore, 922-9974.

DIZZY'S: Roy and the Adults, Fri.; Pinkerton and Card, Sat. 5512 Geary, 752-9954.

DRAWING ROOM: Ben Gregory, piano, Thurs.-Sat. Union/Van Ness, 775-5295.

DRINKING GOURD: Houck and Scott, Sun.; Sweet Pickens, Mon.; Leatherwood, Tues.; Ken Bloom,

Wed.; Saturday's Luck, Thurs.; Jim Post, Fri.; Stoneheart and Milner, Sat. Union/Laguna, 921-9943.

EARTHQUAKE MC-GOON'S: Turk Murphy, Tues.-Sat. 630 Clay, 986-1433.

FABULOUS GREEK: Liquid Sunshine, Fri.-Sat.; Wintersun, Sun. 2001 17th St., 863-6777.

FAMILY FARMACY: Mark Duke, Thurs.; Names and Numbers, Chris and Jim, Fri.; Patrick O'Brennon, Sat.; Kris Zarson, Sun.; open mike, Mon.; Stan Stuart, Tues.; Berry, Wed.; all you can eat for 75¢, 6-9 p.m., spaghetti, Tues.; tuna casserole, Wed.; split pea soup, salad and french bread, Thurs.; California/Divisadero, 567-5499, 50¢ min. after 8:30 p.m.

GARDEN OF EARTHLY DELIGHTS: Eyes, July 26. Mississippi/Mariposa, 864-9377.

GENEROSITY: Peter Spelman and Friends, July 21, 28. 1981 Union, 921-8305.

GREAT AMERICAN MUSIC HALL: Merl Saunders and Jerry Garcia, July 19; Four Freshmen, July 20-21; Kathi McDonald, Copperhead and Sugardaddy, July 22, \$3. 859 O'Farrell, 885-0750, admission varies.

HOLY CITY ZOO: auditions, Mon.; Clutch Cargo, Tues.; Lisa Kindred, Wed.; Ronnie and Lulu, Thurs.; Liberty Hill Aristocrats, Fri.; Night Crawlers, Sat. 408 Clement, 752-2846.

INTERSECTION: Infinite Sound, July 22, 29, 4 p.m.; Roger Luzwick and Steven Madden, Wed.; Jeff Merrill, July 20-21; Michale Vranich, Eric Ramon and Jeff Merrill, July 27-28; Women's Night, Mary Korte, poet and Roberta Rose, soft rock original, July 19; Women's Night, Geraldine Kutaka, poet and Natalie Mattson, old time folk, 8:30 p.m. 756 Union, 397-6061, \$1.

JOLLY FRIARS: Pop-a-Groove, Wed.-Sat. 950 Clement, 752-0354.

KEYSTONE KORNER: Grover Washington, sax, July 19-24. 750 Vallejo, 781-0697, \$3/\$3.50 weekends.

MINNIE'S CAN-DO: poetry readings, Wed.; Billy Johnson, Thurs.-Sat.; Meditations, Sun., \$1; Dave Alexander, Mon.-Tues., \$1. 1915 Fillmore, 563-5017.

MIYAKO HOTEL: Tokyo Playmates, July 19-28. Post/Laguna, 552-3134.

MOONEY'S IRISH PUB: Steamin' Freeman, July 19, 25-26; Skunk Cabbage, July 20-21, 27-28; Koch and Gullian, July 24. 1525 Grant, 982-4330.

MOTHERLODE: Jeff Comanor, Sun.; Chris Cox, Mon.; Chris Michie, Tues.; Jim Nesbit, Wed.; Jim Post, Thurs.; Fat Max and the Casuals, Fri.; Jim Nesbit, Sat. 2001 Union, 567-3121.

OLD SPAGHETTI FACTORY: Los Flamencos de la Bodega, Fri.-Sat. 478 Green, 421-0221.

ORPHANAGE: Stoneground, July 30-Aug. 1; \$2; Azteca, July 29, \$3; Truth, Aug. 2-4; Abel, July 19-21; David Rea, July 23-25; free country bluegrass music, Sat., 1 p.m. 807 Montgomery, 986-8008, admission varies.

PAUL'S SALOON: Hired Hands, Thurs., Sat.; Phantoms of the Opry, Fri.; Jam, Sun.; High Country, Wed. 3251 Scott, 922-2456.

PEPPERMINT TREE: Bad Water Bridge, July 19-22, 25-29; Sylvester and his Hot Band, July 23-24; Hoodoo Rhythm Devils, July 30-31. 660 Broadway, 362-7912, admission varies.

PETA'S: Bob Feldman Trio, Fri.-Sat. 631 O'Farrell, 441-6994.

PIER 23: Pier 23 Jazz Cats, Fri.-Sun. Pier 23, Embarcadero, 362-5125.

PIERCE STREET ANNEX: Cutter Street Garage, Sat.-Mon.; Craig Strode Three, Tues.-Fri. 3138 Fillmore, 567-1400.

POINT AFTER: Pegasus, Tues.-Sat. Ghirardelli Square, 776-5053.

REUNION: Tony Lewis Trio, Wed.-Sun.; Peggy Webb, Mon.-Tues. 1969 Union, 346-3248.

RIBELTAD VORDEN: Kell Robertson, Thurs.; Lila and the Low Riders, Fri.-Sat.; Winter Sun, Sun., 4-8 p.m.; Gerry Gillmore Jazz Group, Sun.; Bill Brown, Tues.; Elaine, Wed. Precita/Folsom, 647-3399.

RUSTY SCUPPER: Peter Spelman and Friends, July 20, 27. 475 Francisco, 986-1160.

SAND DUNES: Hi Tide Harris Blues Band, Thurs.; Hal Stein and Vince Wallace, July 20-21; Cliff Woods Quintet, July 22, 29; Crow, Latin Rock, July 23, 30; The Joker, pop rock, July 24; Mark Cohen, July 24; Herb Gibson Quintet, pop, jazz, July 27-28; Mike Beek, July 31. 3599 Taraval, 564-5621, admission varies.

SCENE: Tommy Smith Trio, Thurs.-Sun. 2301 Fillmore, 567-0593.

SHADOW BOX: Vernon Alley Trio, Wed.-Sun. 3535 California, 751-9091.

UNIVERSITY HIDE-AWAY: Dino Population Three, Fri.-Sun. 2225 Fillmore, 567-9233.

WOODSTOCK: Scrap Iron, nightly; Abels, Sun.-Mon. 951 Clement, 752-7132.

YE ROSE AND THISTLE: Eldorado Blues Band, Fri.-Sat.; Dixieland Jazz Band, Sun. 1624 California, 474-6968.

EAST BAY

BIG ART'S: Grayson Street, July 19, 26; Junan Dean, July 20; Fire, July 21. Node Jelly July 25; Eyes, July 27. Junan Dean, July 28. 1834 Euclid, Berk., 845-9429, Adm. varies.

FRANSHELL'S: Brotherly Love, Tues.-Sat. 101 Parrott, San Leandro, 357-7333, \$1 Fri.-Sat.

FREIGHT AND SALVAGE: Bill White and Friends, harmonica and country music, July 19; Lawrence Hammond and the Whiplash Band, original country music, July 20-21; hoot, Tues., 50¢; Singer's Circle, traditional, July 25, 50¢; Dick Oxiot's Blues and Ragtime Band with Ray Skjelbred and Jim Goodwin featuring Diane Holmes, July 26; High Country, July 27-28, bluegrass. 1827 San Pablo Berk., 548-1761, adm. varies.

KEYSTONE BERKELEY: Earthquake, July 19, 26; Frank Biner and Nite Shift, July 22; California, July 23, 30; Stoneground plus Topaz, July 27-28; Graham Central Station, July 29. 2119 University, Berk., 841-9903, adm. varies.

LONG BRANCH: Stuart Little Band and the Rockets, July 19; Earthquake with the Rockets, July 20. Earthquake with Modern Lovers, July 21; Grayson Street with Jo Baker, July 22, 24, 27, 31; Eyes and Sweet Chariot, July 25; Rooty Kazooties, July 26; Rocket and Filet of Soul, July 28; Rockets, July 31. 2504 San Pablo, 848-9696, Berk., adm. varies.

LUCKY LION: Saba, Tues.-Sat. 4100 Redwood Rd., Oakl., 530-7260.

ROCKRIDGE TEA TAVERN: Marc Cohen (formerly with Chris Hamilton), jazz piano, Sun. 5259 College, 652-1400.

SPIDER'S WEB: Godfrey Smith and Quarter Pound, July 22-23 and 29-30; Stan the Man and Messiah, July 26-28. 5319 Grove, Oakl., 653-7160, \$1.

MARIN

BOATHOUSE: Sundance, July 20-21, free; Magic, downstairs, July 19-22. 300 Turney, Sausalito, 332-0511, adm. varies.

GATSBY'S: Jean Hoffman Trio, Wed.-Sun.; Chris Cox, Mon.-Tues. 39 Caledonia, Sausalito, 332-4500.

INN OF THE BEGINNING: Moon, July 19, \$2; Asleep at the Wheel, July 20-21, \$2; free folk music, July 22; Sal Valentino, with Norman Greenbaum, July 25-26, \$2; Cat Mother, July 27-28, \$2; free folk music, July 29. 8684 Old Redwood Hwy., Cotati, (707)795-3481.

LION'S SHARE: Clover, July 23, 30, \$1.50; auditions, July 25, 31; Fairfax Street Choir plus Allair and Mitchel, July 29, \$2. 60 Redhill, San Anselmo, 454-9856.

OLD MILL TAVERN: Eggs Over Easy, Wed. and Sat.; Ronny and the Blue Rabbits, Sun. 106 Throckmorton, Mill Valley, 338-9595.

SLEEPING LADY CAFE: Butterflash Maccaberete, July 19; Don and Pilar and Belly Dancing, July 20; Sound Gallery with Michael Aragon, July 21; Fairfax Street Choir and Story Telling, July 22; Victrola, July 23; Marcus, July 24, 31; Hot Hoot, July 25; Every-Body in the World with Pat Craig, July 26; Woodnymphs, July 27; Prairie Madness and Barry Flash, July 28; Middle Eastern Night Belly Dancing, July 29; Bill Middle-John, July 31. 58 Bolinas Rd., Fairfax. 456-2044.

UNCLE SAM'S: Bittersweet, July 19; Tibes, July 20-21; Chaos, July 24; Elvis Duck, July 25, Aug. 1; Hoo Doo, July 26; Bartram and Diesel, July 27-28; free auditions, July 31; Flesh'n Bones, Aug. 2; Clover, Aug. 3-4. 8196 Bodega, Sebastopol, adm. varies. □

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Here is one dish that did survive the revolution. Tender chunks of beef in a lively sour cream paprika sauce. Served over noodles. **\$3.55**

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Enough to make a Prussian Officer smile. Slices of tender beef rolled and stuffed with bacon, gherkin slices and vegetables, simmered in a red wine sauce, and served with Bavarian Cabbage and egg noodles. **\$9.85**

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Rabbit simmered in a white wine tarragon sauce, served with rice pilaf, garnished with a spiced peach. Recommended to us by the Easter Bunny. **\$4.95**

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Another house specialty... prawns, shrimp, clams, Red Snapper and White-fish simmered with saffron and vegetables. A tempting dish from the south of France and the real reason that Bardot lives there with her boyfriend, Rouget de Lisle. **\$4.75**

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Served with julienne prosciutto and olives in a heavy cream sauce. Stolen from a famous Moscow Pizza Joint. **\$3.50**

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A treasure from the Bayou Country. Baby shrimp piled on a bed of rice pilaf covered with fresh okra and creole sauce. **\$3.25**

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EXTRA SALAD 60¢ No Substitutions

Plate charge of \$1.00 for sharing a meal.

European cuisine at its Berkeley best can be had every evening of the week and every noon except weekends (for the time being) at Oleg's, a "Mediterranean bistro-style" restaurant located at 1974 Shattuck (just north of University.)

Here owners Oleg Alex Kaluzhny II, his brother Ernie and their long-standing friend Doug Glenn conspire with Chef Soren to bring you the best in European peasant and specialty dishes, at a price you can't resist for some, and a price you want to afford for others.

Oleg's menu lists an inspiring variety of richly spiced Russian, Hungarian, German and Italian dishes. Daily specials are culled from Soren's private recipe collection, compiled during his travels throughout Europe and the United States. Their history is many times as interesting as their realization is delicious.

Rabbit Tarragon, for example, ("rabbit simmered in white wine tarragon sauce, served with rice pilaf, garnished with a spiced peach") is from a

cial is Soren's Abalone: definitely the best around. Tender, very tender, succulent, lemon and wine tinted abalone, served with rice pilaf and ratatouille.

If Soren will pardon our saying so, at first glance he doesn't look the part he plays so well. A chef of haute cuisine should have a thin mustache, oily hair and wear a tall white chef's hat, right? But if at first glance Soren looks like a chef, he looks like the chef of a freighter, but more like a long-shoreman. A chef Soren is, though, and perhaps we associate him with the sea at first impression because of all his world travels. More likely, though, it is his way with seafood.

There is the aforementioned abalone, worth mentioning again. There is also Soren's Cordon Bleu-winning Marseillaise Bouillabaisse, an exalted fish stew of seasoned shrimp, prawns, clams, red snapper and whitefish.

Italian specialties include both a meat and a cheese la-



—photo by Peter Gerba

Soren, Oleg's head chef standing behind one of his favorite creations — Marseillaise Bouillabaisse.

recipe discovered during a three-month stint as an assistant chef in Alsace.

Italian monoggetti was popular at an immigrant family Italian restaurant in America during the depression. It was "the only good food poor people could afford at that time."

Soren's store of recipes seems inexhaustible. Soon to be added to the menu will be his lobster thermador: from a recipe stolen from the manual of the Palace Hotel at the turn of the century.

Each dish Soren makes bears higher testimony to his culinary expertise. How many of his dishes are "the best around?" That of course is up to each person's individual taste, but Oleg's overwhelming and ever increasing popularity attests to the fact that 99 percent of the people who visit Oleg's for the first time very soon become "regulars."

Especially on Monday and Tuesday nights, when the spe-

sagne—by far the best around—and of course spaghetti. Fettucini Alexander calls for a delicate, heavy cream-butter-cheese sauce, flavorfully blended with julienne prosciutto and olives.

Soren jumps the Adriatic with eggplant. From Italy there is Eggplant Parmigiana, another cheese-sauce accomplishment, and there is a great Greek "moussaka": a lamb-eggplant dish usually found only in Greek ethnic restaurants.

Soren learned his trade in Germany and practiced it throughout Europe. When he first came to America he had his own restaurant and subsequently served as head chef for Trader Vic's in both Dallas and St. Petersburg.

It would be romantic to write that Soren ended up in Berkeley at Oleg's because of a chance meeting with Oleg where they both saw the chance to run a restaurant the way they thought it should be run. But

when we asked Soren why he came out to Berkeley, he said, "I like the weather in this area." However, once in the Bay Area, the aims and informality of this vibrant young restaurant lured him here, and Soren's talent and skill make a reality Oleg's contention that "the true challenge in cooking is to take inexpensive ingredients and turn them into *haute cuisine*."

Pelemeni, a ravioli-like special meat dish of Russian parentage is a good example. Stuffed with a unique beef and sausage combination, the *pelemeni* are cooked in a rich chicken broth, then heaped over currant celery rice and decorated with fresh carrots. A soya-sour cream sauce (with Maggi accenting) brings out the meat blend, seasoned with dill. . . .

In Berkeley, a restaurant that hopes to appeal to all of the people certainly has to serve vegetarian specialties, and Oleg's serves at least five. Besides the meatless lasagne, spaghetti and eggplant *parmigiana*, there are Soren's *Courettes Provinciale*—"baby zucchini slices sauteed in olive oil and fresh herbs, covered with melted jack cheese"—and *Ratatouille*—"a zesty blend of fresh vegetables sauteed in olive oil, herbs and spices."

This latter dish is especially recommended by Gregg. "One of the things our customers like best about Oleg's is the consistency of the food," he added. "There are only two evening cooks—Soren and myself—and we keep the lines of commu-

In an effort to get away from the Thousand Island-Bleu Cheese Dressing Salad Syndrome," Oleg's has just introduced a really exquisite "Lemon-Chantilly" dressing, cool, light and pure tasting. Having worked out the formula for that addition, Soren is now perfecting a Bacon-Herb dressing that should make its grand entrance soon.

The salad is the perfect accent to Oleg's cheese-laden garlic bread. This bread, and soup and salad, comes with every meal (plus desert and tea or coffee). It is hard to tell which is better, the soup or the salad. If possible, newcomers to Oleg's should try both. Soren makes a number of specialty soups: Jamaican Lobster Bisque, Spanish Gaspacho, rich pea and lentil soups and creamy Boston Clam Chowder. "SIMPLE SOREN'S SUPER SOUPS" were featured at the American Folk Arts Festival at the Civic Auditorium in San Francisco last month.

Says Doug Glenn, "The barometer of a good restaurant is its soup and sauces." For many of us, of course, the barometer of a good restaurant goes far beyond the food, embracing the entire ambiance of the place.

Devotees of Oleg's claim that a major attraction point is the service. The "waiters are happy and full of bounce," Doug explained. "No one is regimented here. After work, anyone can sit down and drink with the management." "Or vice-versa," said Oleg.



Alan Watts, world famous philosopher and equally famous gourmet dined on "the best soup (he) ever tasted" when this photo was taken at Oleg's a few months ago.

nication open to make sure meals stay uniformly good." Gregg, who was formerly involved with Esalen, is, according to Oleg and Doug, "an outstanding cook in his own right."

Oleg's European kitchen is a small, cozy, warm-smelling place. In the mid-afternoon Gregg is already at work stirring the "standing sauces"—meat sauce and tomato sauce—making spaghetti, boiling noodles and washing lettuce for salad.

Oleg's uses "about two dozen heads" of lettuce daily, to be served with Soren's exclusive herb dressing. This dressing "makes its own thickening with eggs and vegetable oil" and uses basil, fresh ground black pepper, fresh garlic, wine vinegar and the smallest whisper of curry powder.

Young Berkeley people employed at Oleg's include poets and architects, along with a "modern-day Will Rogers" (waiter Hal) and a budding Pakistani television producer, Anwar. Other staff members include busboys Mike and Ron, Harry, Judy and Ann; waiters Susan and Jin; and evening hostess Nicole.

There are no formal uniforms, and blue jeans and long skirts seem comfortable and common. Sometimes the crew dresses up in various costumes, such as marching band members or policemen.

With a refreshing interest in extraordinary restaurant service, Oleg's staff moves freely from table to table, keeping alert to provide their customers the food and attention they want and need.



Oleg's outrageous interior decor always surrounds a wide cross-section of clientele. —photo by Peter Gerba

LUNCH 11:30-4:30 Monday thru Friday

LUNCH

Extra bread & butter 25¢

<p>1 Crab Alfonso Crab salad on toasted English muffin broiled with cheddar cheese \$1.55</p>	<p>2 Charley the tuna Tuna salad on toasted English muffin, sliced tomato, broiled with cheddar cheese \$1.35</p>	<p>3 melted cheese sandwich blend of cheeses melted between slices of egg bread, grilled 95¢</p>	<p>4 Bratwurst and Cabbage a large juicy sausage served with red Bavarian cabbage \$1.50</p>	<p>5 REUBEN sandwich sauerkraut, Swiss cheese, corned beef on rye bread, grilled \$1.85</p>	<p>6 Englishman's Delight Tomato, cheddar, slices with bacon strips broiled on toasted English muffin 95¢</p>
<p>7 South of the BORDELLO Chili over French bread smothered with onions and cheese 95¢</p>	<p>8 Meusli weight watcher's salvation Yogurt, cucumbers, and something special \$1.45</p>	<p>SALAD DINNER SALADS 60¢ Salads come with your choice of herb or 1000 Island Dressing, and French Bread and butter</p>			
<p>9 scandia Cold meats and cheeses, julienne, on a bed of crisp green \$1.35</p>	<p>10 NICOISE the great salad from the French Riviera: tuna, tomatoes, green peppers, eggs - tossed with an olive oil and lemon juice dressing \$1.95</p>	<p>11 macadoine mixed garden vegetables in a mayonnaise dressing, served over lettuce \$1.35</p>	<p>12 MEAT or CHEESE BLINTZES homemade with a lot of love \$1.75</p>		
<p>GOOD OLD-FASHIONED AMERICAN COFFEE</p> <p>Try 'em you'll like 'em</p> <p>13 Lasagna \$2.05</p>				<p>14 HOBOTEN Beef chunks in Burgundy over a special rice recipe \$1.65</p>	
<p>15 SHRIMP GUMBO \$2.55</p>		<p>16 CHILI Home made With meat served over rice 95¢</p>			
<p>17 Mushrooms St. Thomas Strictly a gourmet specialty. A layer of mushrooms, spinach, cheeses, sweet vermouth, Italian sausage, more cheeses. Baked. \$1.95</p>	<p>18 Ratatouille a zesty blend of fresh vegetables sauteed in olive oil, herbs, and spices, served over our special rice...delightful either hot or cold \$1.45</p>	<p>Drinks House Wines—glass 40¢ Half bottle \$1.25 Full bottle \$2.25 Ask your waiter about our premium wines: Imported Beer— Heineken's Light or Dark 70¢ Draft Beer 35¢ mug—\$1.50 pitcher Apple juice 35¢ the mug Cherry juice 45¢ the mug Soft drinks 25¢ the mug Milk 25¢ the mug HOUSE SPECIALS Zanzibar Zonker tall glass 85¢ pitcher \$2.50 Sangria tall glass 95¢ pitcher \$2.50 Iced Mint Tea 50¢ Fresh Iced Coffee or Iced Tea 25¢</p>			
<p>19 French Onion Soup a beautiful blend of golden onions, bacon, and spices, simmered a long time to bring out the full flavor. Served in a crock with a crown and covered with cheese and French bread \$1.05</p>	<p>DESSERT Crepes Suzette—served flaming...\$1.85 for 2 UP YOURS Cheesecake—chef's apricot sauce...75¢</p>				

Continued on next page

In one meal's time, you might be seated by Doug and waited on by Ann. Hal might bring you water and Ron your coffee. Oleg's coffee, by the way, is in every way superior; a non-bitter full-bodied blend of French roast and mocha coffees.)

Which brings us to dessert. Ice cream comes with the dinner, but if you want to do it in style, an unsurpassed cheese-cake with apricot sauce or flaming crepe suzettes are available every night for an additional charge. And then, again, there are Soren's specialties, such as "Bullwinkle

Chocolate-Orange Mousse," which is rich but surprisingly light and very delicious; not to mention banana cream pie.

Oleg's grows daily in popularity, and has constantly expanded to meet the new needs of its clientele. At the present time, local musicians feature live entertainment for "contributions at the door." Many customers loved it but others didn't and a compromise had to be worked out. Lately, the music has been subdued, and soon there will be two dining rooms. One will provide live

music every night, ranging from a baroque string quartet to jazz guitar. The other dining room will provide live "tasteful silence" nightly.

This division will become possible when the outside back patio is glassed in to make it a "greenhouse garden section, where customers can see the stars at night." This will be opening soon.

Already successfully underway is a weekday "Happy Hour," featuring 99 cent pitchers of beer and cheese and sausage plates.

In early May Oleg's will add a Saturday and Sunday brunch to its already extensive menu. Featured will be three special omelets, spiced French toast, Oleg's great coffee, and "morning-style mixed wine drinks, including groovy wine fizz."

Later hours are also scheduled for the near future, with a near midnight sandwich-dessert board featuring many of the lunch sandwich specialties and a gastronomic gala of gourmet dessert goodies, including chocolate-orange mousse, chocolate cream kirsch cake, banana and kalua cream pies as well as the ever-popular extraordinary flaming crepes.

If this article doesn't have you slathering to rush down to Oleg's right now, then we have failed to accurately describe the place, for the hoards of new customers that increase every week attest to the fact that Oleg's reputation is getting around fine just by word of mouth. The widest range of people feel more than comfortable there and the spirited crew of waiters, busboys and cooks succeed in establishing an easy rapport with everybody, whether their clients are dressed in tuxedos or patched Levi's, are 8 or 80.



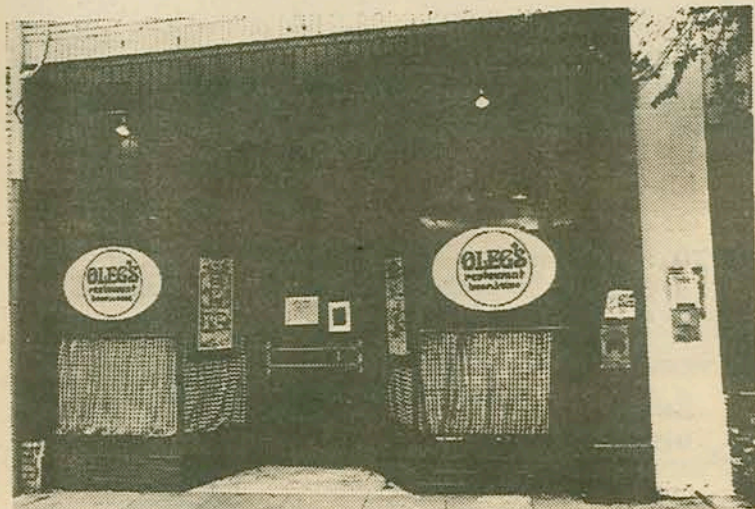
—photo by Peter Gerba

Oleg's outdoor patio is a pleasant place for a "fresh-air" lunch break during these warm afternoons — and will soon have gas heat and lighting for night time dining too.

Monday, Tuesday and Wednesday we think are the best days to eat there, for not only is Oleg's less crowded then, but there is the special abalone on the first two nights as an added incentive. After 9:00 p.m. is also a good time, but even then don't be surprised if you are met by an attractive blond girl (Nicole) who will say to you, "I'll have you a table in just a minute" on some nights. And lunch is always a good idea at Oleg's,

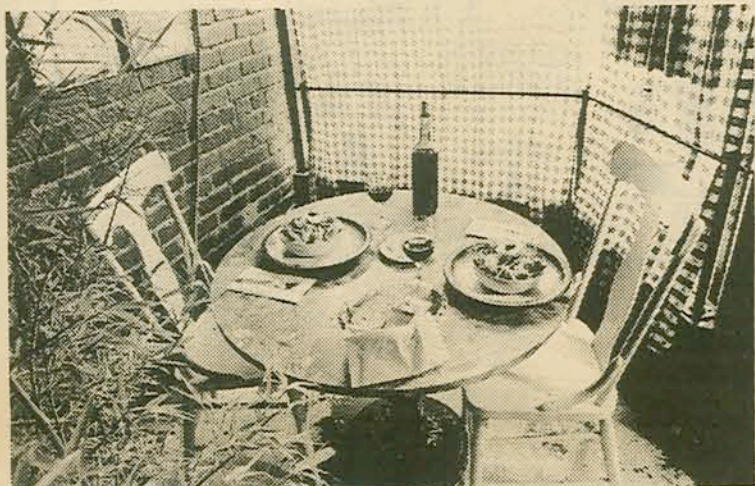
whether inside or outside in the back. Where else can you find Ratatouille, Crab Alfonso or Mushrooms St. Thomas in Berkeley at 2:30 in the afternoon? Or anytime, for that matter: that good, at that price, and in that way? One word—Oleg's—says it all. But don't talk with your mouth full of Creole Shrimp Gumbo.

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—photo by Peter Gerba

You'll find Oleg's at 1974 Shattuck Avenue, one half block north of University Ave.

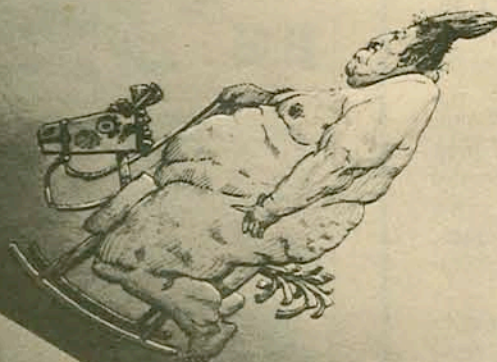


—photo by Peter Gerba

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Green Oliver, To Arms (and the Man)



Ron Moody stars as Fagin in "Oliver"

"OLIVER," *Lionel Bart, Curran Theatre, 445 Geary. Through Aug. 18. Eves. (except Sun.) 8:30 p.m., mat. Wed. & Sat. 2:30 p.m. Adm. \$2-\$9.50. Info. 673-4400.*

Lionel Bart's tuneful creation "Oliver" is always enjoyable, but there's not much in the Civic Light Opera's current production that the movie doesn't do better. This version exists primarily as a showcase for Ron Moody (the magnificent Fagin of the film), but even with his definitive performance, "Oliver's" revival at the Curran is a pallid, unimaginative rendition of a superior musical.

Expensive and unnecessary scenery clutters the Curran's stage, at times barely allowing the actors space to move. But even when the cast manages to dominate the props, "Oliver" never quite comes to life. Jack Donohue directs the play as if it were a series of vaudeville skits rather than a drama with music: the show moves from one musical number to another without any attempt for dramatic continuity.

Colin Duffy's wooden portrayal of Oliver doesn't help the situation at all in this respect. The boy should provide a sympathetic link between the play's many diverse characters, but young Duffy spends most of his time on stage looking large, awkward and uncomfortable. He seems to enjoy singing (and does it quite well), but evidently doesn't hold the same affection for straight acting, blurring out his lines as if they were bullets aimed in the general direction of the audience.

Others do a better job: Davy Jones, a remnant of the beloved Monkees, is surprisingly good as The Artful Dodger; Karen Morrow sings the role of Nancy with a fine strident voice and Moody does what he can to dominate the show (and in the case of this production, that's not too difficult).

"THE OLD SAN FRANCISCO WATERFRONT FAIR," *State Maritime Park, Hyde St. Pier, Thurs. through Sun. all July & Aug. 11 a.m.-7 p.m. Adm. \$2.50, child under 12, \$1. Info. 922-9600.*

The Waterfront Fair is another of the "theme" events brought to you by Ron and Phyllis Patterson, the folks who created the Renaissance Faire for fall and the Dickens Fair at Christmas. What distinguishes this latest event is that this time the Pattersons have unloaded their packaged merri-ment in one of our own state parks.

There has always been a small charge (children 25¢, adults 75¢) for climbing around on the old boats at the Hyde St. Pier (a State Maritime Park). The Pattersons have cordoned off the area, more than tripled the price and added their own frills: some nice life-size replicas of old buildings circa late 1800's, quite a bit of free entertainment and lots of expensive things to buy. Buying is basically what these fairs are about, although the Dickens version (in which an old warehouse was magically transformed into an English village) had enough going on for free to make the entrance fee bearable.

I didn't feel as happy about this venture. It's a small fair, spread thinly through a large area. Although there's entertainment, it's nowhere near the amount that took place at the Dickens Fair, nor are there as many interesting shops. The food is as usual very good, most of it expensive, but you can get a large glass of beer or wine for 60¢, a generous salami and cheese sandwich for 85¢, crepes with jam 75¢, a peroushki 80¢ and more.

The actors and musicians are good, but whether they can sustain their opening day spirit

through the precarious fogs of summer is questionable. At last report, the fair is already faltering, with some of the shops closed and the entertainment "half-hearted."

For me, the Waterfront Fair is a better deal than a two hour movie that costs three bucks, but then many people can't afford to go to the movies these days and pricing them out of their own recreation areas sets a very dangerous precedent. Hopefully, the Pattersons aren't eyeing Golden Gate Park for their next venture into the lucrative past.

"THE MOVING MEN," *Live Oak Theatre, Shattuck and Berryman, Berk., Fri. Sat. & Sun. through July 29. 8:15 p.m. Adm. \$1 donation. Info. 849-4120.*

"The Moving Men," a group of five actors who create their own personal and unique sort of drama, are currently performing a fascinating work in progress at Berkeley's Live Oak Theatre. The new piece is a collective effort, drawing (as have their past plays) on autobiographical material. This time, however, they've also expanded their scope to include parables and more cosmic concerns. The resulting dramatic melange is an emotional examination of the men and the myths that have haunted them in a society which stereotypes expectations for both males and females.

This kind of theatre comes dangerously close to psychodrama or public confession, and I find I'm alternately embarrassed and grateful for the opportunity "The Moving Men" offer to peruse their lives. At times, their work comes as close to wisdom as anything I've seen on stage, but they can be boring, formless, preachy and self-indulgent. The men are at their best when they deal with the commonplace in their funny nifty way. They have a good theatrical sense and a wild humor which often saves them from the clutches of sentimentality.

The group uses life-size puppets, masks, music and movement to great effect. This isn't polished theatre, but an attempt at dramatic relevance and it's an experience I recommend. "The Moving Men" will be alternating their new work with an older one, "Peter's Play." Call 849-4120 to find out which is when.

"ARMS AND THE MAN," *George Bernard Shaw, Berkeley Repertory Theatre, 2980 College Ave. through Aug. 5. Wed. through Sat. 8 p.m. Sun. 7 p.m. \$2.50 weeknights, \$3.50 weekends, \$2.50 student rush. Info. 845-4700.*

"Having nothing but unpleasant plays in my desk," wrote George Bernard Shaw, "I hastily completed a first attempt at a pleasant one and called it 'Arms And The Man.' The resulting drama, written in 1894 (after 'The Philanderer' and 'Mrs. Warren's Profession') succeeded totally in its goal: now playing at the Berkeley Repertory Theatre, this is a funny gracious farce—and the Berkeley Rep. gives it a superb production.

The play concerns the Bulgarian family Petkoff, mother, father, daughter and future son-in-law. The Petkoffs are provincial idealists, with faith in military glory and "civilized" behavior (Major Petkoff owns the only library in Bulgaria). Nobody in the family reads, but they've heard that a library (as well as washing their hands "nearly every day") is a sign of culture that cannot be ignored.

In a grandly theatrical manner, the Petkoffs become involved with a Swiss mercenary soldier. A cynical realist, he prefers chocolates to bullets, views warfare as a trade in which a soldier's duty is to "live as long as we can," and when challenged to a "civilized" duel on horseback with sabers, says that he'll duel, but since the choice of weapons is his, he plans to come with a machine gun.

Jean-Bernard Bucky, director of the Berkeley Rep.'s production, skillfully brings Shaw's loquacious and disparate characters smoothly toward their happy ending. Particular compliments to Calvin Tsao who created both the scenic design and costumes. The performers all wear various shades of red, against white background and props. It's quite stylized and somewhat distracting, but very effective. Tsao's abstract conceptions add a curious Ionesco-like quality to Shaw's neo-realistic style.

The play's acting shows Berkeley Rep. at its professional best. Everyone in the cast of eight is excellent, and "Arms And The Man" is the finest piece of comic theatre I've seen in a long time. Don't miss it. □

REAL REELS

<p style="text-align: center;">SURF Irving at 46th Ave. MO4-6300</p> <p style="text-align: center;">SUMMER FESTIVAL! New Programs Every Sun-Tues-Thurs Discount tickets at Box Office</p> <p style="text-align: center;">July 19-21 Astaire-Rogers Series SWINGTIME and A DAMSEL IN DISTRESS</p> <p style="text-align: center;">July 22-23 Chaplin's MODERN TIMES and CITY LIGHTS</p> <p style="text-align: center;">July 24-25 MALCOLM X and SOUL-TO-SOUL</p> <p style="text-align: center;">July 26-28 Katherine Hepburn in ALICE ADAMS Ginger Rogers in TOM, DICK AND HARRY</p> <p style="text-align: center;">July 29-30 Ingmar Bergman's THE PASSION OF ANNA Peter Finch & Glenda Jackson SUNDAY, BLOODY SUNDAY</p> <p style="text-align: center;">July 31-August 1 Godard's Pierrot LeFou WEEKEND</p> <hr/> <p style="text-align: center;">CINEMA 21 Chestnut & Steiner 921 1234</p> <p style="text-align: center;">Thru July 31 James Bonds' LIVE & LET DIE and SCORPIO August 1 TOM SAWYER</p>	<p style="text-align: center;">REGENCY I Van Ness & Sutter 673-7141</p> <p style="text-align: center;">JESUS CHRIST SUPERSTAR</p> <hr/> <p style="text-align: center;">REGENCY II Sutter & Van Ness 673-7141</p> <p style="text-align: center;">Edward Fox DAY OF THE JACKAL</p> <hr/> <p style="text-align: center;">EMPIRE CINEMA 85 West Portal MO1-5110</p> <p style="text-align: center;">Thru July 24 SLEUTH and HEARTBREAK KID July 25 - Come as you were Relive the 50s in LET THE GOOD TIMES ROLL</p> <hr/> <p style="text-align: center;">CENTO CEDAR Cedar at Larkin 776-8300</p> <p style="text-align: center;">Now Playing in Color Jacques Tati's Latest M. Hulot Adventure TRAFFIC Shown at 6 pm, 8 pm & 10 pm Sunday Matinee</p> <p style="text-align: center;">Next: SUMMER FRENCH FESTIVAL thru August 29</p>
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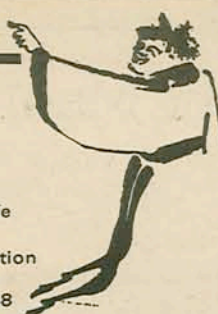
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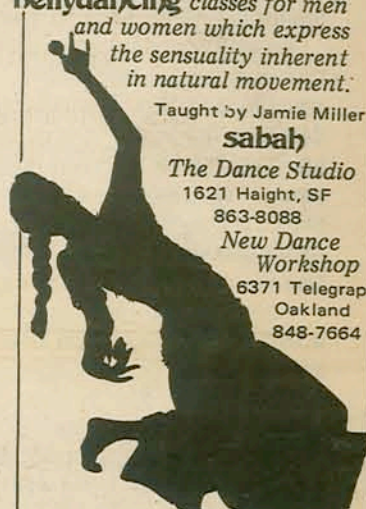
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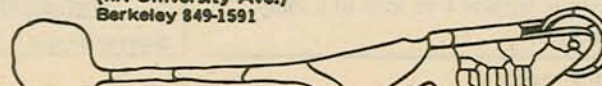
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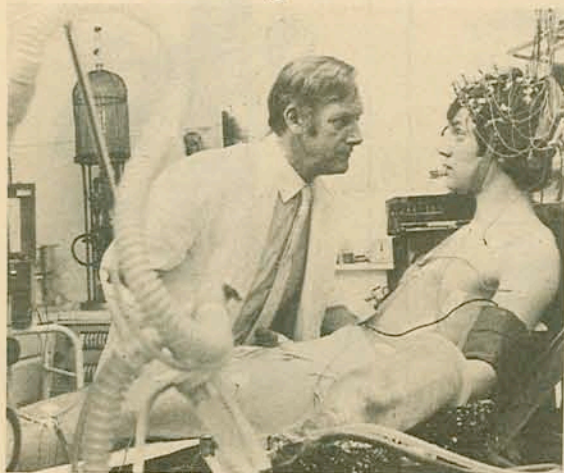
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O Unlucky Man!



Graham Crowden and Malcolm McDowell get wired up in "O Lucky Man!"

"O LUCKY MAN!," directed by Lindsay Anderson, written by David Sherwin.

Charlie Chaplin once said that he could not have made "The Great Dictator" had he known about the concentration camps. To Chaplin, Hitler would not then have been an object of humor. But Chaplin is an old-fashioned sentimentalist. To someone possessed of a hip, cool, hard sensibility, Hitler is supremely funny. (Remember the "Springtime for Hitler" number in Mel Brooks' "The Producers"?)

Michael Wood observed recently, in "The New York Review of Books," that Kurt Vonne-

gut Jr.'s "Mother Night" is "The Great Dictator" made in full awareness of the concentration camps. At one point in the Vonnegut novel, the hero, an American turned Nazi propagandist, meets up with Eichmann, and it turns out that both men are writing their memoirs. "About those six million," Eichmann says to the hero, "I could spare you a few for your book. I don't think I really need them all."

Laughter, Vonnegut says, is the only way to comprehend the true horror of modern life. It's hysterical laughter, perhaps, but how else do you stare death in the face and bear the pain? How else do you comprehend Dresden and the possibility of mass annihilation? It's *terribly* funny, says Vonnegut, *awfully* funny. So laugh! Concentrate on the good things and ignore the bad. Stare only at pretty things as eternity fails to go by.

Lindsay Anderson's new film, "O Lucky Man!," is the first real Vonnegut movie. It just happens that the film is based upon original material. (The movie version of "Slaughterhouse Five" doesn't count as a real Vonnegut movie; it took the horrors of Dresden too literally and seriously.) "O Lucky Man!" plays and feels like a Vonnegut story. It uses the same arbitrary, episodic structure, striving for the same kind of easy irony, preaching the same pop existentialist message.

"Smile," Lindsay Anderson tells his star, Malcolm McDowell, in the last scene of the film. "Why should I smile?" McDowell demands of Anderson, who appears on screen. "Smile," says Anderson, emphatically. "But what is there to smile about?" McDowell insists. Finally, Anderson, frustrated, whacks McDowell across the face with a copy of the script of "O Lucky Man!" Then

Continued on page 25

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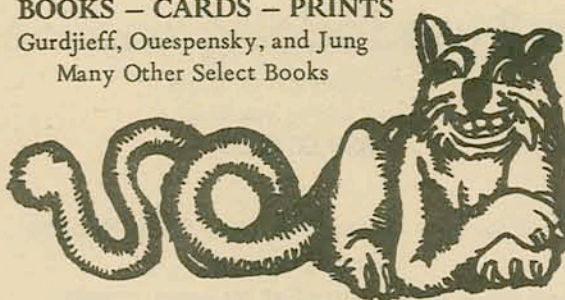
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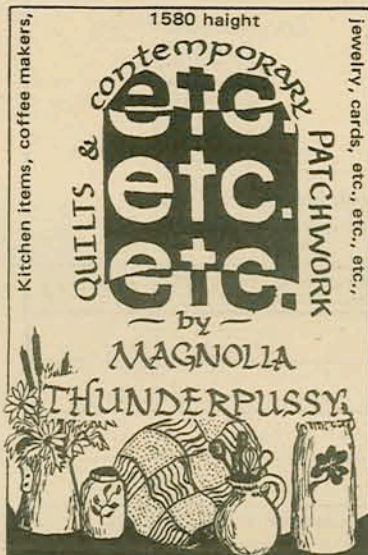
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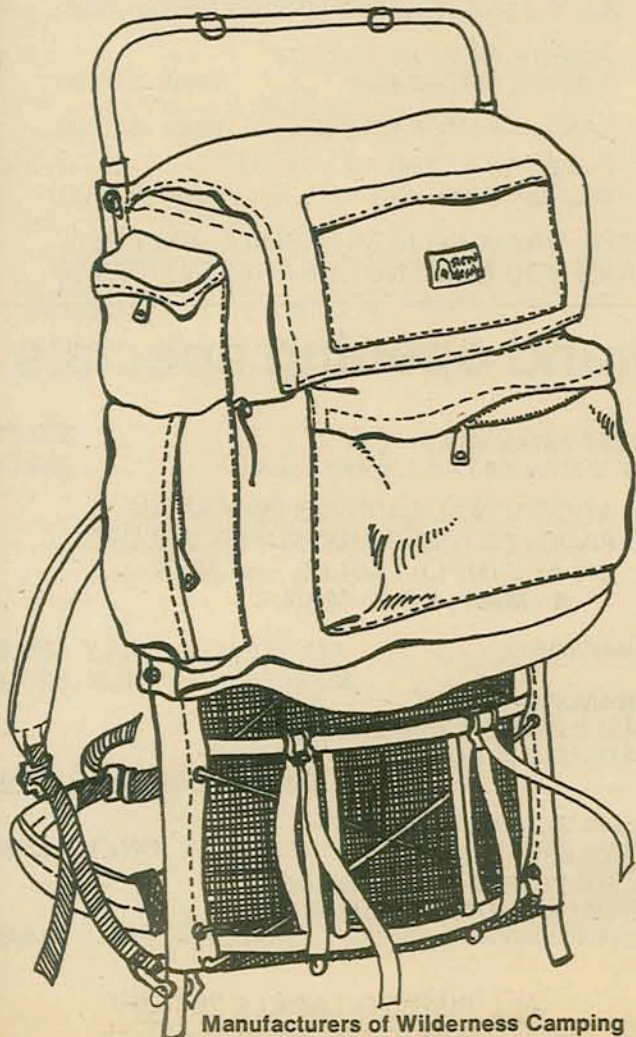
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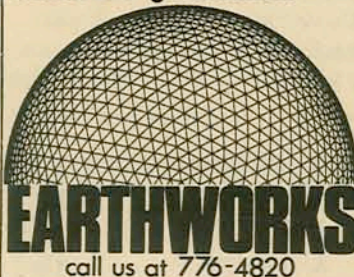
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Please sign this petition and return it to us by August 18, 1973. Phone or write for additional petition copies. Non-members may circulate, but only CSAA or associate members may sign petition.

The candidates appearing on this petition are endorsed by Members for CSAA Reform. They are pledged to work for an Auto Association which is concerned about our environment, committed to balanced transportation, and open to membership participation and control. See the "On Guard!" section of this issue for details about our group. Contributions are also urgently needed to pay postage, printing and ad expenses.

PETITION TO NOMINATE DIRECTORS

Pursuant to Section 10 (b) of the Bylaws of the California State Automobile Association (revised effective April 1, 1973), the undersigned, and each of us, nominate each of the following CSAA members to serve as Director of the Association, to be elected at the Annual Meeting for 1974:

NAME:	OCCUPATION	RESIDENCE:	CSAA MEMBERSHIP NO.
LORRAINE BURTZLOFF	Adult Education Teacher	San Francisco	01-663-65-230
J. WALLACE OMAN	Certified Accountant	Berkeley	01-255-54-20-9-0
ALSTON RIGTER	College Professor	Menlo Park	01-322-07-565
BERT SCHWARZSCHILD	Electronic Engineer	San Francisco	01-208-31-43-4
JUDY B. BROOKS	Court Reporter	Mendocino	01-703-95-80-1-0
EARL HEDLUND	Attorney	Red Bluff	02-298-28-60-5
ROBERT ROSS	Electrician	Modesto	01-201-03-12-3-0
WILLIAM TURNAGE	Photo Gallery Manager	Yosemite Valley	01-704-00-86-4-0

Each of the above CSAA members is a resident of a district from which a Director is to be elected at the Annual Meeting for 1974, and otherwise meets the qualifications of Section 9 of the Bylaws.

CSAA MEMBERSHIP NUMBER	NAME OF MEMBER AS MAINTAINED IN THE RECORDS OF THE CSAA	ADDRESS OF MEMBER AS MAINTAINED IN THE CSAA RECORDS	DATE — ZIP
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RETURN BY AUG. 18, 1973 TO MEMBERS FOR CSAA REFORM in care of Bert Schwarzschild, Chairman, 363 Douglass St., S.F. Ca. 94114. (415) 864-4249 (eves); (408) 734-4500.

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McDowell smiles, beatifically, recognizing the point of Anderson's three hour exercise in pop existentialism.

Anderson's turn-the-other-cheek-and-smile finale echoes, I am told, an ancient Zen exercise, a lesson in accepting the world as it is. It also echoes the opening of the film, in which McDowell, as an ambitious young coffee salesman named Mick Travis, learns to smile as part of his pitch to customers, and also the film's soundtrack, which includes songs by Alan Price: "Smile while you're makin' it/ Laugh while you're takin' it/ Even though you're fakin' it/ Nobody's gonna know."

After his instruction at the coffee factory, McDowell/Travis sets off to make his way in the world. He smiles and is taken to a tawdry English stripshow, featuring an act called "Chocolate Sandwich," a black male in bed between two white women. Suddenly a woman takes a seat on his lap. He smiles and ends up in bed with his landlady. Suddenly he is called away on business. He goes to a munitions factory to sell coffee to the catering manager and is mistaken for a Russian spy. Suddenly the munitions factory explodes and Mick escapes to a Brigadoon-like village, nestled in a hidden valley. He smiles and the parson's wife, seeing how hungry he is, begins to breast feed him.

And so it goes, as Kurt Vonnegut would say. The remaining course of Mick's travels bring him face to face with a mad scientist, a predatory industrialist, a rock group, a poor millionairess, an African dictator, a sexually perverted judge. Anderson sets up his film as a series of cabaret skits involving these stock characters, satiric types. The skits are well-written by David Sherwin; his technique is reminiscent of Jules Feiffer's, capturing and encapsulating the sophisticated cliches of our conventional wisdom. (A sermon on

English justice, by the pervert-judge, is almost a boiled down version of the judge's speech in Feiffer's "Little Murders.")

Anderson has directed the skits in a punchy, theatrical style, and the film has the air of a good, witty Cambridge review, like "Beyond the Fringe." (He has even edited the film with a series of blackouts, but ironically, this stage device adds to the beauty of the film as cinema, allowing Anderson to cut a scene at just the right moment and fix an image in our minds for a few seconds.)

"O Lucky Man!," like the Vonnegut novels, is good college humor, but it never gets beyond (beneath?) the genre of college humor. Satire at this level takes on all the targets, all the obvious targets, anyway, and Anderson lashes out everywhere, very amusingly. But like most current satirists he holds on to nothing.

When "black humor" of this sort started appearing in books and movies a few years ago, it was very disturbing. We would sit through an entire movie (I remember, especially, George Axelrod's "Lord Love a Duck," but, of course, "Dr. Strangelove" is the best known example), and we would laugh at everyone, everything — psychiatry, advertising, schools, religion, the military, the government. But we would come through the film and arrive nowhere. Black humorists, like Terry Southern, would chew up everything in sight and nothing would be left. Nothing was hardly enough. So the whole society is corrupt, we would ask, so what?

Then we discovered Vonnegut, and he was an instant sensation, because when we asked him, "So what?," he would tell us that that is precisely the question we should ask. Evil? Corruption? So what? That is the way of the world. Concentrate on the good things and ignore the bad. (In other words, if

you cannot be smug and happy within the society, be smug and happy outside it.) Stare only at pretty things as eternity fails to go by.

Smile. It is easy to see why Anderson adopted Vonnegut's brand of pop fatalism, easy to see its appeal. But there is something essentially naive and a little dumb about this philosophy, and it doesn't sit well on Anderson at all. Anderson, unlike Vonnegut, is a committed ideologue (Marxist) and his previous work ("If . . .," "This Sporting Life") has never been light-hearted or sweet-natured, like Vonnegut's. There is something strange about sitting through Lindsay Anderson's three hour satire only to be taught Zen lessons about the achievement of inner peace. I can't help thinking that Anderson is either very flakey or a great opportunist.

A few years ago, when the left was inflamed and radical rhetoric pervasive, Anderson gave us "If . . .," a revolutionary fantasy that ended with the hero (played by Malcolm McDowell and named Mick Travis) gunning down his teachers and the parents of all his schoolmates. Today, Anderson has delivered a film which prominently displays the graffiti message: "Revolution is the opium of the intellectuals."

Can Anderson be serious? Oh, well, Rennie Davis says he's into meditation. Maybe Anderson isn't putting us on. But I can't help thinking of the lyrics of the Alan Price song: "Smile while you're makin' it/ Laugh while you're takin' it/ Even though you're fakin' it/ Nobody's gonna know . . ." □

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SOMETHING-ANYTHING? Employment or live-in urgently needed in Sept.; U. of Pacific grad, high IQ, stable, excellent references moving to Bay Area. Taught, worked, with mentally retarded, also pub. writer. Michael Ryland, 3120 E. Main, Stockton, Ca. 95205.

CARPENTER seeks full or part time employment. Have complete work shop and tools and plenty of experience. 28, welcome cooperative ventures or simply working for someone mellow. I am not greedy but need a small income. Michael: 548-5576.

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HEALTH FOOD EXPERT seeks challenging position in San Francisco area. Previously managed health food restaurant overseas in addition to writing articles vegetarian food preparation. Gourmet Health Food Preparation. Please ring 931-8932.

UNUSUAL PROJECT or adventuresome employment sought by couple, mid-30s, recently returned from European wanderings. Experienced in safety & library skills. Degrees, Refs. Bob: 751-4927.

WOMAN, 29, seeking part time secretarial work. Type 70, dictaphone, experienced. Familiar with medical terminology. 386-8080 after 6.

EXPERIENCED WRITER/PHOTOGRAPHY, interested in doing freelance work whether it be weddings, scenics, portraits, article writing, editing, research or paste-up and layout. Jackie: 465-9583.

COLLEGE GRAD. 25, mature, dependable. Exp. in photo. desires chance to enter photo/video fields. Anything else? 843-9882.

GAY EX-CONVICT seeks senior clerk position. All usual office and record keeping skills, teletype, competent, pleasant, reliable, honest. P/T, temp, out-of-town OK. 928-3432.

MEDIA-MAGICIAN, filmmaker, theatre director, video and lightform artist: seeks employment in the above fields or as consultant. Gregory 626-8130.

WANTED: Weekend employment needed by Federal employee. Because of frozen wages, grades and cutbacks I cannot deal with current inflation and support my family. Work in economics and demographics. Type 65 wpm work in sales, or as clerk, cashier or what have you. Call Von after 6 p.m. 776-4384.

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ONE BDRM. APT. (bed folds out of wall). Old Victorian at Masonic + Fell. Para-med. student pref. \$60/mo. eves.: 621-0908.

MAIL LETTER carrier, 23, straight, seeks 2 roommates to share 3-bdrm. upper flat on 21st St. nr Dolores. Vegetarians pref. Non-smokers, \$75 +util. 647-6928

MATURE MALE, 29, seeks to share rental w/compatible female nr. CSU/SF or Potrero Hill area. Randy: 824-1868.

WANT independent woman to share furnished modern apt. near Lake Merritt, Oakland. \$90. 893-0649.

WANTED: 2 female roommates, 21-30, large house — own bdrms. Excelsior District. 334-8149.

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MALE, Leo, 39, wishes to share apartment, flat or house with amiable male. Enjoy music, art, theater, film buff, outdoors. 928-1975.

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